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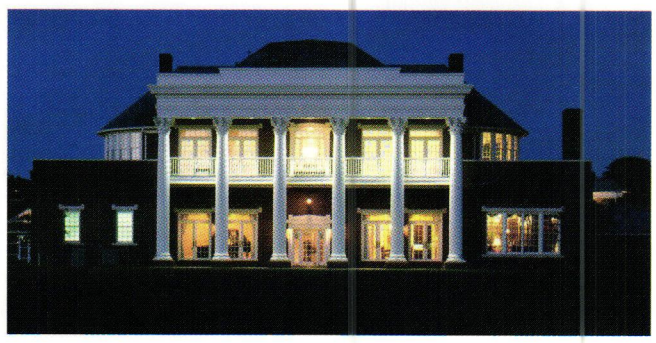

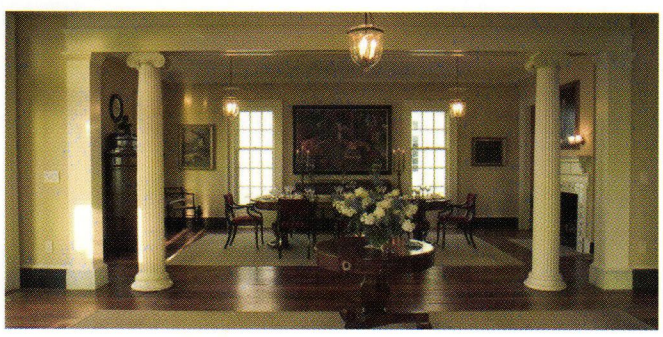

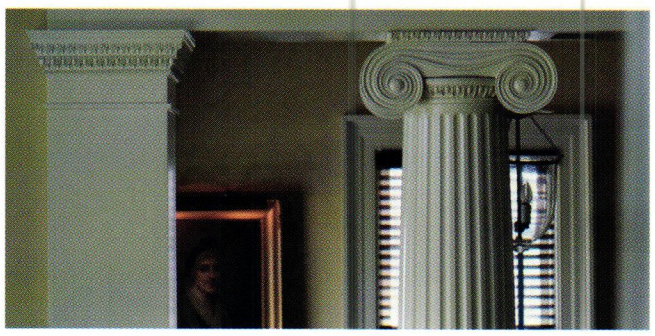

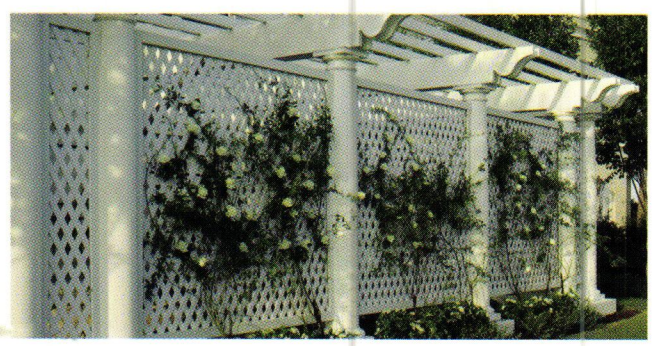

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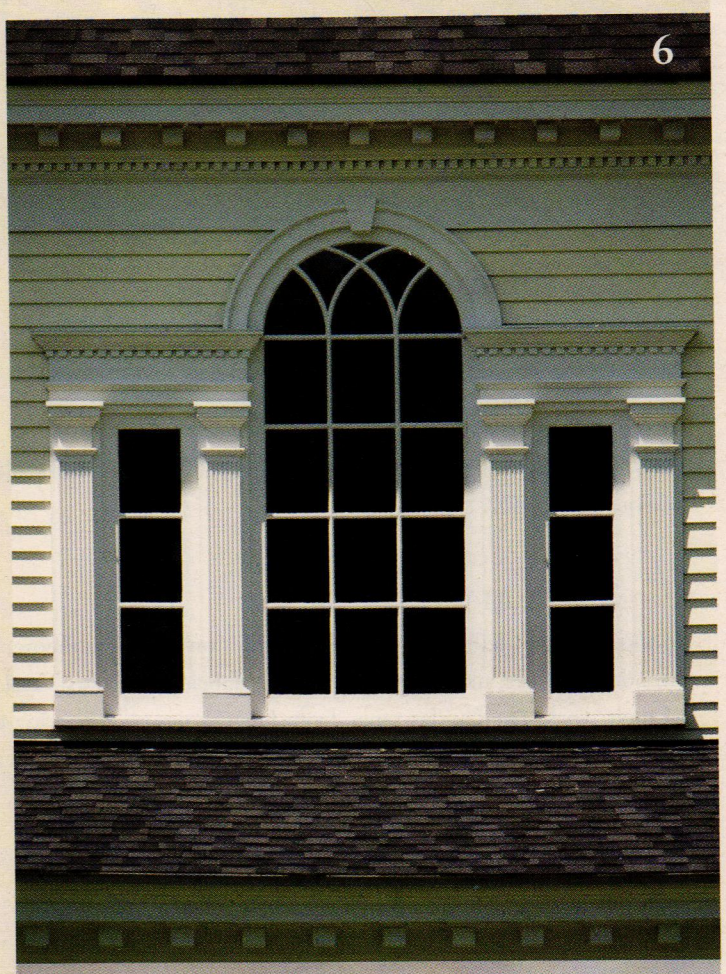

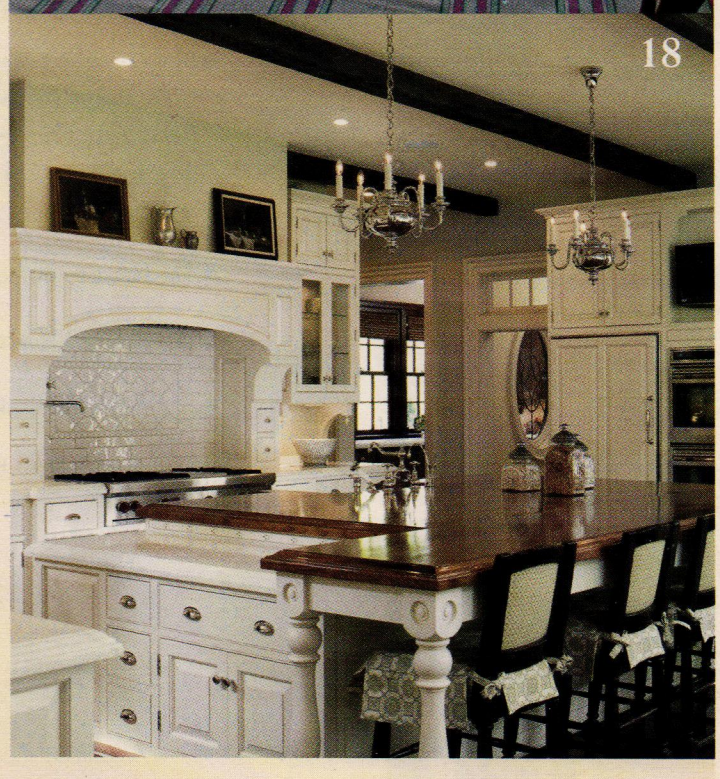

On the cover: Using prefabricated panelized construction, Connor Homes creates historically accurate reproduction homes, such as the rustic 1,827-sq.ft. Elizabeth Burgess House. See page 6.
Photo: Jim Westphalen

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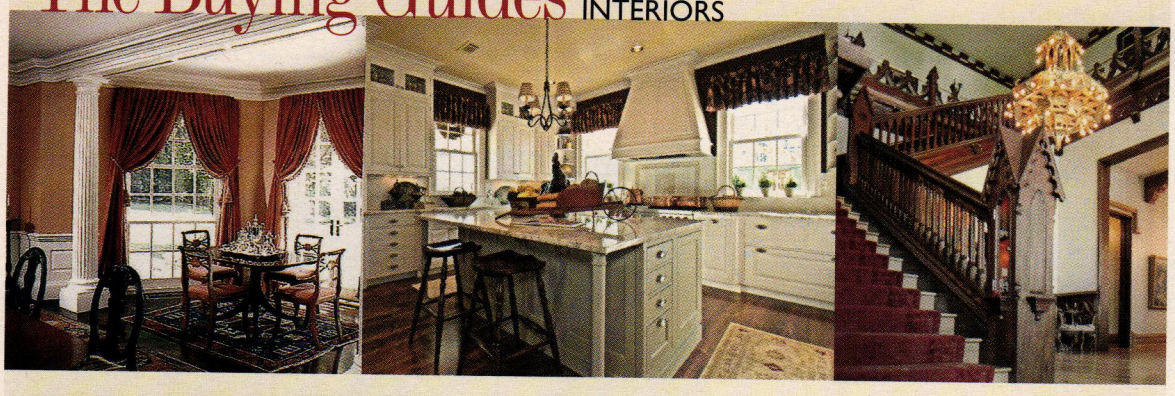

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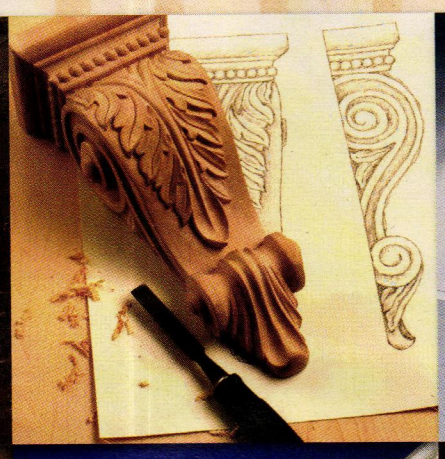

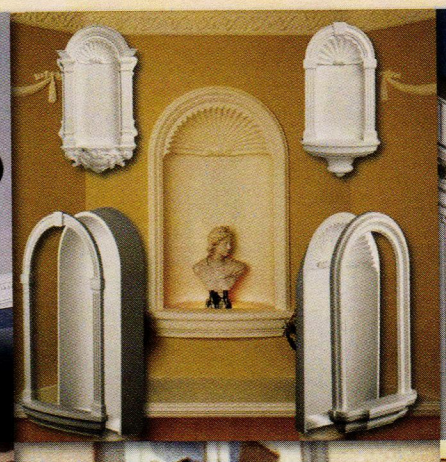

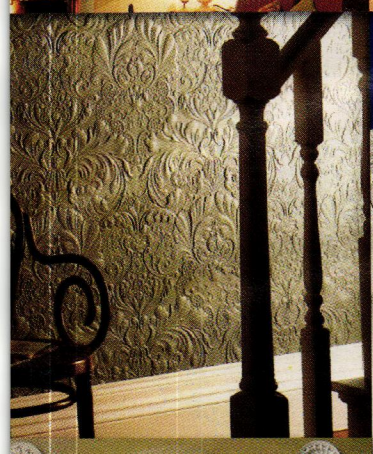

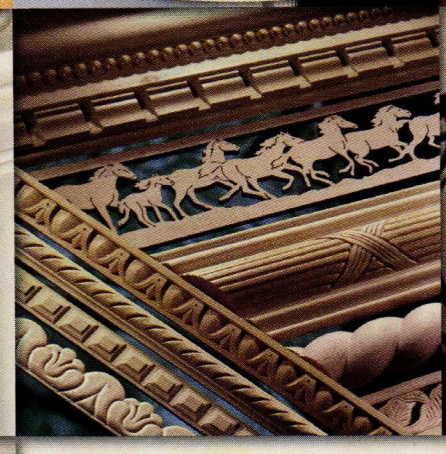
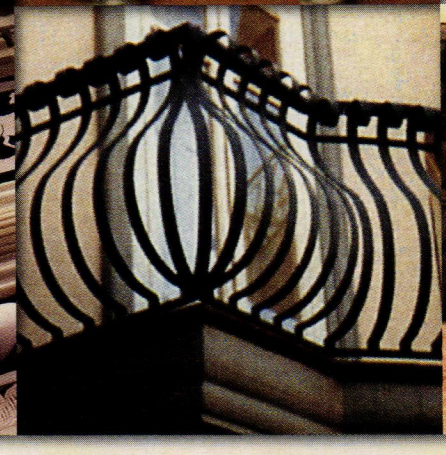

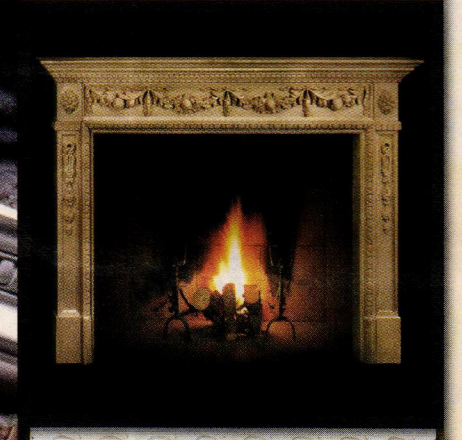

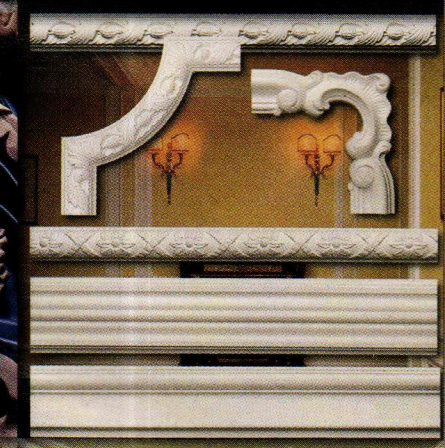
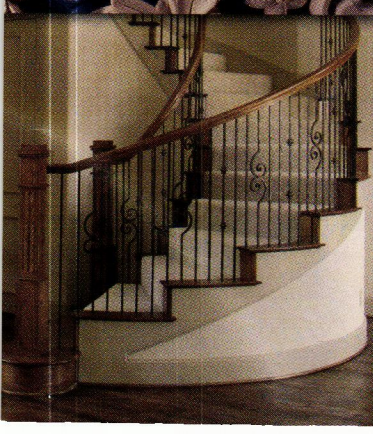
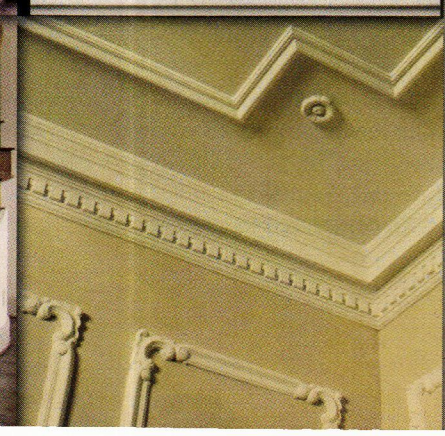

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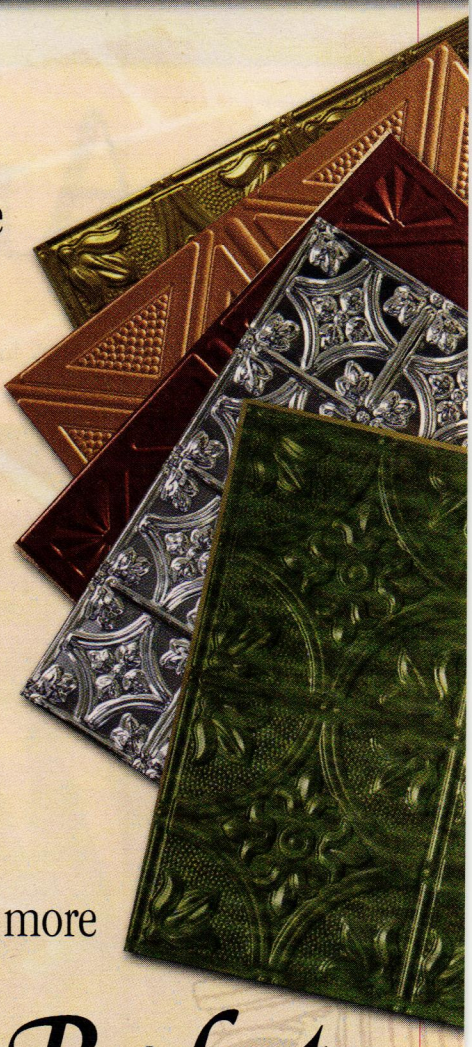

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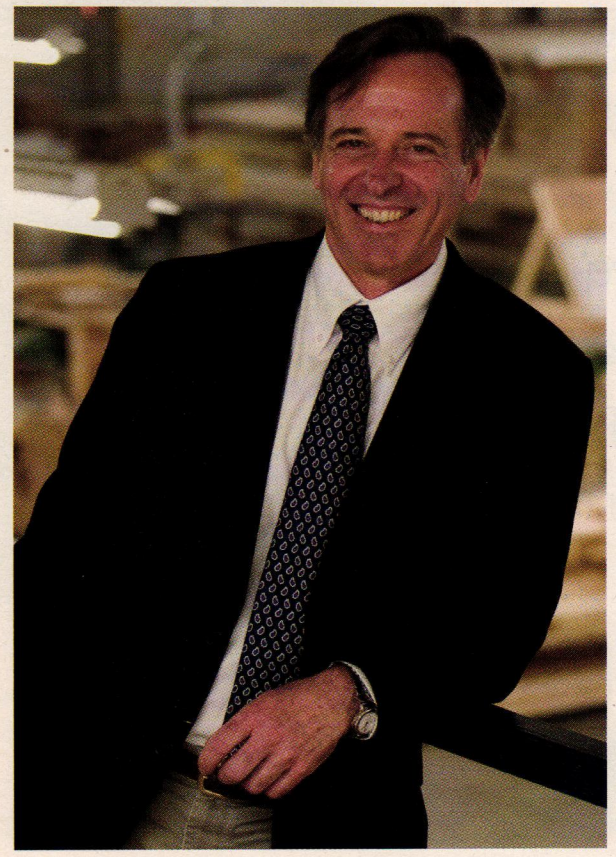
An Eye for Detail

A Vermont firm creates factory-built historic reproductions with an unerring eye for quality and accurate period detail. *By Dan Cooper*



Michael C. Connor founded Conner Homes in 1969 based on the premise that he could create reproduction homes with prefabricated, panelized construction. The 3,258-sq.ft Rebecca Leland house (top) is so accurate a reproduction that it appears to be a well-maintained older home such as one might find touring the state highways throughout New England. Additions, porches and ells emulate the manner in which they would have originally appeared over time.
All Photos: Jim Westphalen

Consumer demand for historic dwellings has always outpaced the available supply, mainly because as the population grows, the number of houses diminishes through attrition. Our fascination with the past, coupled with the desire for modern amenities and the lack of enthusiasm in dealing with the quirks of antique homes – low ceilings, and bathrooms and kitchens in very strange places – has created a perpetual demand for functional reproductions of these iconic building types, particularly in the Cape Cod, Federal and Greek Revival styles.

The caliber of these reproductions varies greatly; some are dead-on replicas, distinguishable only by such tell-tale subtleties as rooflines unbowed by age or lack of an open fieldstone foundation. At the other end of the spectrum, there are buildings identified as Colonial in name only, due to the fact that they have a center entrance and side gables, perhaps with a vestigial garrisoned second floor. And then there are the much-disparaged McMansions, draped willy-nilly with Classical ornament and with little regard for scale or appropriateness.

Traditionally, those seeking a new home that appears old have turned to a smaller firm, well versed in historic architecture, and then paid for a one-off, stick-built dwelling. These are typically of high quality, and possess great attention to detail, but are frequently sold at a premium price and are subject to lengthy production times due to the craftsmanship involved and the limitations of a small business.

Shop-Built vs. Stick-Built

Michael C. Connor founded Connor Homes in Middlebury, VT, in 1969, seeking to create a solution that would allow more homeowners to experience the pleasures of an authentic reproduction house while mitigating their expenses. To reduce the cost of his homes, Connor elected to prefabricate his walls in a shop, with panelized construction. "This method of construction was identical to onsite 'stick-built' construction except that much of the framing was preassembled in a factory before arriving on site," says Connor. "The cost savings and quality of construction were immediate benefits of this method, but manufacturers at the time put little emphasis on architectural detail."

As his business developed, Connor wanted to elevate the kit house into a more artistic dwelling. "We quickly recognized," he says, "that the same efficiencies and quality realized in manufactured framing could also be realized in the execution of manufactured architectural elements if the scale and proportion inherent in those details could be drawn and produced as shop drawings."

Where others had attempted and failed to create a satisfactory reproduction kit home, Connor knew that research and preparation were necessary. "Obviously, step one required a working knowledge of the various historic architectural styles to be reproduced," he says. "This knowledge was gained through many years of research and onsite execution before our company decided to start its own manufacturing company dedicated to providing customers with complete kits of historically accurate homes based on Early American vernaculars."

The 2,332-sq.ft. Grant Brady House includes six-over-six windows, fluted pilasters and a red cedar shingle roof with a projecting pediment.

Quality at a Lower Cost

Prefabricated homes have a played an instrumental role ever since the railroads crisscrossed the U.S., with companies like Sears and Aladdin shipping tens, if not hundreds, of thousands of inexpensive kit houses nationwide. Even with this in mind, the public perception of a lack of quality in factory-built homes persists. "It has clearly been an uphill battle to convince the public that manufactured housing is something other than a post-War initiative designed to produce cheap homes for budget-conscious Americans," says Connor. "Indeed, the industry started primarily driven by that premise, but has quietly grown over the past half century, redefining and retooling itself so that segments of it have emerged as high-tech innovators capable of competing with, and in some cases surpassing, the onsite craftsman-built home. Our company in particular is achieving a level of architectural excellence that can compete with the highest-end homes built in America."

The allure of the cost savings achieved by selecting a shop-built home is often the first consideration of Connor's clients. "Apples for apples, a stick-built, site-constructed house attempting to replicate one of our homes with all its fine architectural detailing would likely cost at least 25% more," says Connor. "And the more sophisticated the detailing, the more savings would be realized. It is interesting that most builders quickly recognize the savings to be had in a manufactured and precut frame, but are surprised at the savings to be had in prebuilt architectural details. Another additional large savings is in the architectural design costs. Because our company is so focused on classic architectural details, customers who are similarly interested find that our design staff is quick and cost-effective in schematic design."

Hardly Run of the Mill

While much of the construction is done beforehand in a factory, the firm's architects and designers take great effort to avoid a cookie-cutter product line. Connor Homes gladly works directly with their clients' architects if need be, and relishes the opportunity for customization, although prospective homeowners can take advantage of the company's start-to-finish services. "We are a one-stop shop," says Connor, "providing architectural design, cost-effective manufacturing of complete home kits, including interior architectural elements, and ongoing customer service throughout the building process."

Along with panelized walls, other important architectural elements are prebuilt in the company's sprawling plant. The company provides, as an option, prebuilt mudroom furniture and kitchen and bathroom cabinetry as well as mantels and all manner of interior and exterior finishes. Notably, the stairways are pre-constructed, especially if they are a single run. All of these elements reveal the company's devotion to accurately reproducing the nuances of historic design.

Connor Homes prefabricates all of the trim, cutting as much as possible to finished length in the shop and leaving whichever lengths uncut as necessary. Especially popular are the wood-paneled walls found in so many 18th and early-19th-century dwellings. These can be ordered as raised panels or chamfered, ship-lapped planks in either finish or paint-grade lumber.

Whenever possible, architectural elements such as mantels and stairways are pre-assembled at Connor Homes' plant.

Connor Homes maintains a sprawling plant where the kits are milled and walls and cabinetry are assembled.

Interior finishing includes wide-plank floors and options for four- or six-panel doors whose historical accuracy makes them appear salvaged from original houses. The kitchens and bathrooms take historical styling into account, but Connor Homes fully realizes clients' needs for modern functionality. The cabinetry draws inspiration from either 18th- or 19th-century designs, be they Shaker, Craftsman or Colonial; modern appliances and counters are tastefully incorporated into the same rooms as brick beehive ovens and modern plumbing fixtures.

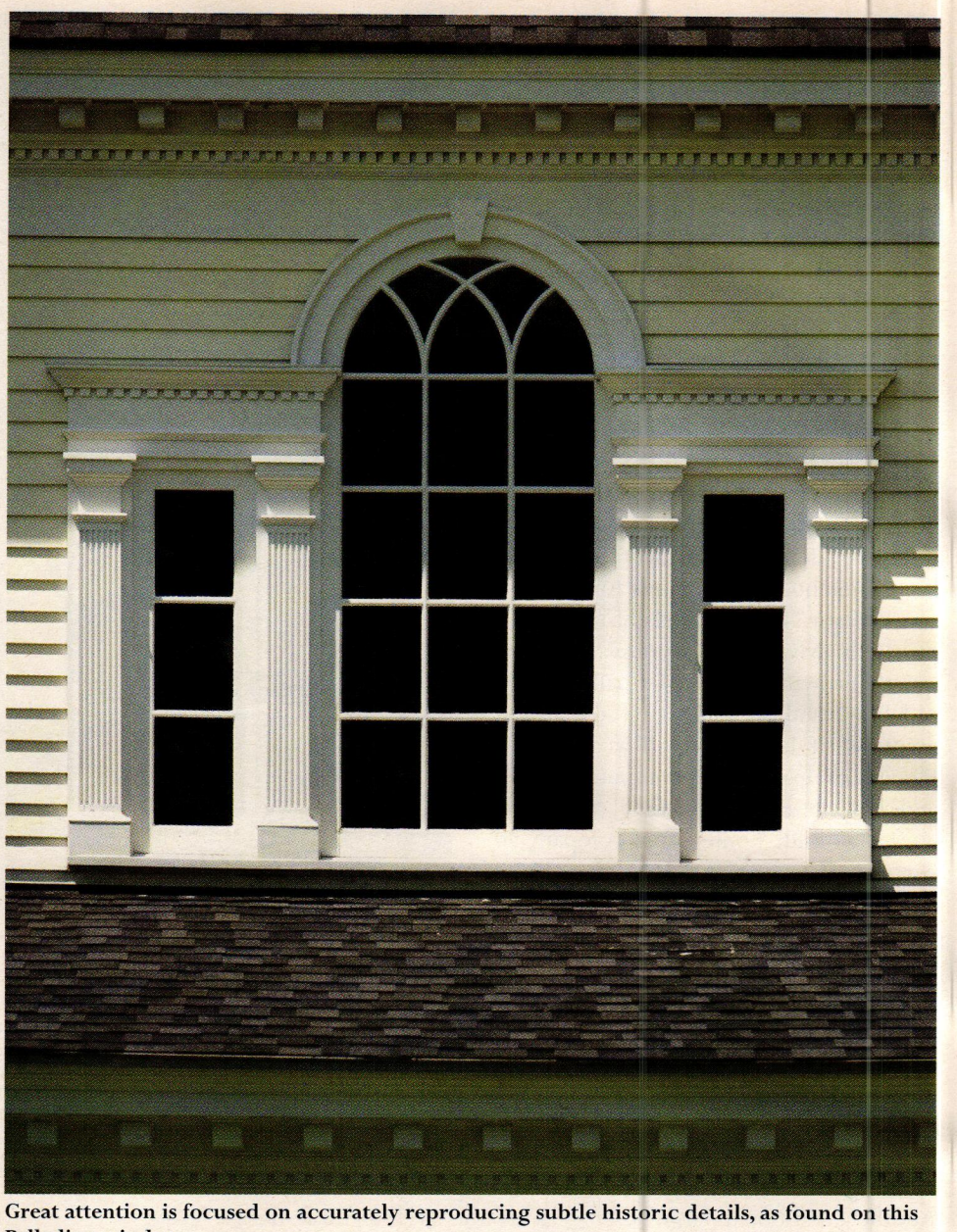
Traditional Materials

While Connor Homes takes advantage of panelized construction, the firm maintains a traditional approach to materials. "Our homes, like their historic predecessors, are primarily built of wood," says Connor. "While there are many products on today's market extolling the virtues of artificial wood products that are made of vinyl, PVC and various cementitious compounds, these products do not look like wood, and don't perform like wood.

"Most are touted for their resistance to rotting, which is certainly a concern with wood, but advances in wood treatment have allowed the natural beauty of wood to continue and thrive as a building product. Our own choice for finished exterior trim is a product that is factory treated with borate salts, an environmentally-friendly treatment that gives this wood a 20-year rot warranty. We also use treated pine for our standard roofing material. This product most closely resembles the historic wood roofs of the past, but carries an impressive fifty-year warranty."

Connor Homes uses all kiln-dried lumber for its framing, including the joists and rafters, and avoids trusses. The exterior sheathing is plywood and not a composite, and the company specifies vertically-grained, back-primed Hemlock clapboards, as these have superior paint retention to cedar.

That being said, Connor concedes that there are some applications where modern materials can be an improvement. "We do use some synthetic products in special limited applications [the foot of a Greek Revival pilaster for example]," he says, "but overall it is fair to say that synthetic substitutes for wood are an aesthetic step backwards and should be avoided in an architecturally rich composition." The firm, mindful of energy conservation, has chosen single divided-lite windows as a standard, and these are manufactured by Green Mountain Window of Rutland, VT.



Great attention is focused on accurately reproducing subtle historic details, as found on this Palladian window.

Putting It All Together

The firm has spent considerable time and effort minimizing the more challenging aspects of production, delivery and assembly. Kits are not shipped in their entirety unless sufficient storage space is available on site; Connor prefers to ship in portions as needed to prevent any adverse effects due to weather and environment. Production time, from date of deposit, is usually six to eight weeks in the summer and fall and four to six weeks in the winter and spring. Shipping is included in the price up to 250 miles from Middlebury, VT.

Connor and his designers are cognizant of the fact that their homes may well wind up in an area that is lacking in artisanal carpenters, so the kits are fully engineered and intended to be assembled by a typical general contractor and carpentry crew. The only special equipment they require is an all-terrain forklift for the panel assembly. Even the ornate trim has been engineered for on-site installation: "Our exterior trim package is designed and built so that it can be installed by someone who has no experience with this type of sophisticated trim detail, but possesses basic carpentry skills," says Connor.

The company offers high-quality, pre-constructed cabinetry, including this mudroom built-in.

Connor Homes spends an equal amount of time replicating the nuances of interiors as well as their exteriors. Trim and finish work reflect the patterns and dimensions of previous centuries.

In 2007, a Connor Homes' Greek Revival house was framed, trimmed and made weather-tight in just nine days in Montvale, VA. Connor takes great pride in the house as an example of his company's ability to create quality and cost savings in a very timely manner. "It represents a true triumph," he says, "over the long-held premise that great architecture could only be attained by on-site craftsmen laboring long hours, guided by architectural drawings and sketches, all at great expense so that only the wealthy could participate in and enjoy great architectural detail."

Comprised of 3,100 sq.ft. of living space, an 800-sq.ft. garage and 900 sq.ft. of porch and portico, the home's design was a tribute to a collection of Greek Revivals in New York. "The framing package was completed in nine days and the exterior trim took four men a total of 14 days to prebuild," says Connor. "The trim team prebuilt the entire large gable ends, which greatly reduce on-site labor costs for applying the trim. The kit was delivered and the final columns and trim were in place nine days later with a 10-man crew."

Various Elevations

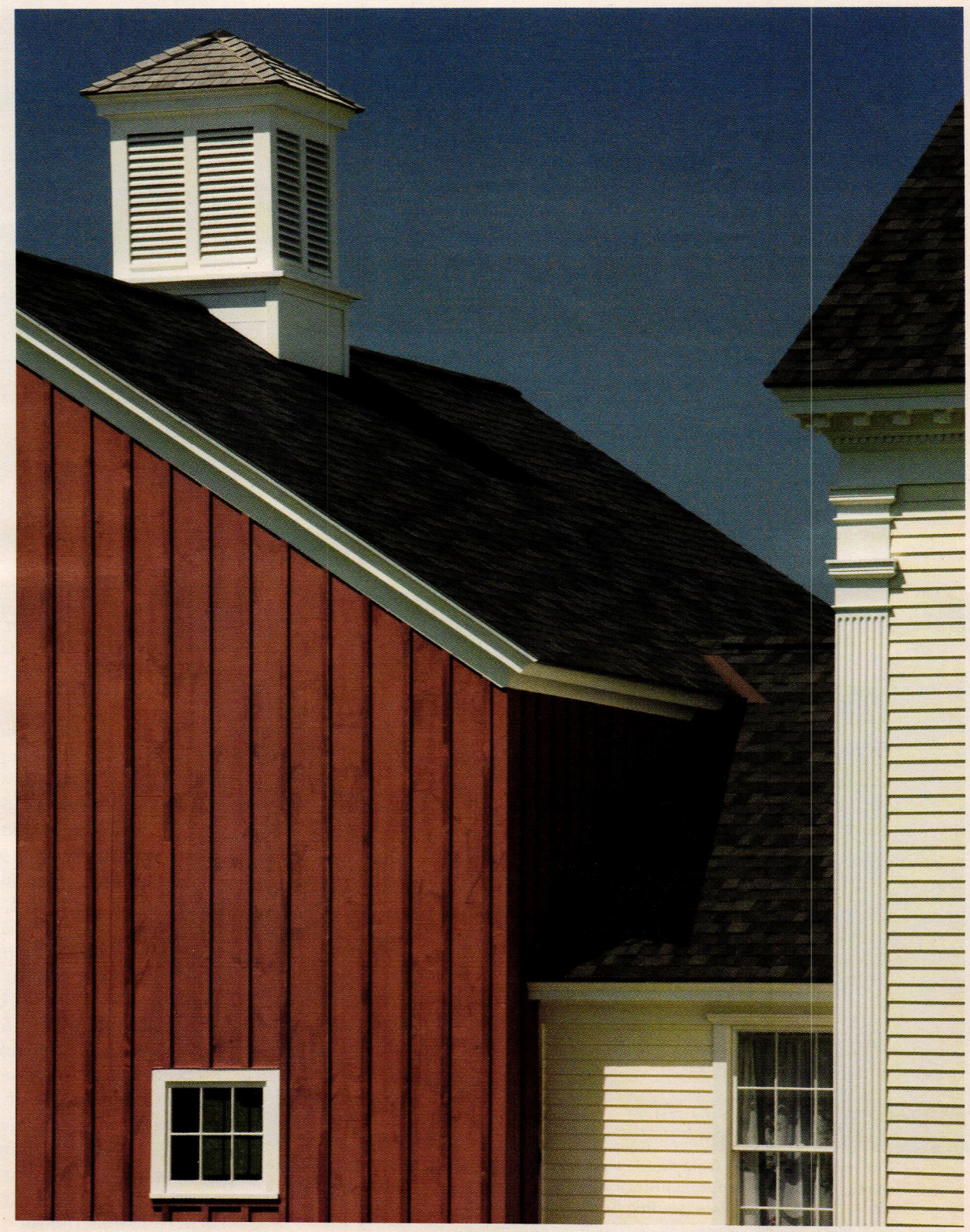
Connor and his design team have an obvious love of historic architecture. The firm's lengthy portfolio appears to be a collection of well-maintained old houses, such as one might find touring the state highways throughout New England. Not all are as grand as the Greek Revival in Virginia; in fact, some of the company's most sublime elevations are simple New England Capes, like their Elizabeth Burgess and Hannah Grady models, hunkered down low to the ground and topped with shake roofs. The firm is equally adept at reproducing Federal and saltbox reproductions, such as the Azariah Canfield and Martha Kimball models, each carefully designed not to tip their hand that the structure in question isn't two centuries old.

An example of the attention paid to historic detail can be found in the capital and frieze of the Walter Edgecomb House. With its fluted pilasters, heavily molded capitals, dentil molding and brackets, one cannot help but mistake it for the original. Similarly, the Palladian window, with its graceful Gothic muntins and heavy mullions, resembles many an 18th-century homestead.

The firm frequently incorporates outbuildings and barns into its kits, and many of these are attached directly to the main structure, as is the New England vernacular. These too are appropriate to the scale and finish of their predecessors and are not simply garages gussied up to appear as if they were historic structures.

While Connor's original muse is late-18th and early-19th-century New England architecture, it hasn't limited the firm, and its scope is expanding into more contemporary styles. "Most of the homes in our catalog and on our website are New England Colonials, but we've also done other vernaculars," says Connor. "Of particular interest are Shingle style as inspired by classic architectural guidelines, Bungalow style and Gulf Coast vernacular styles.

"Our design staff's expertise and research and our craftsmen's technical skill result in masterful replications. This highlights what the company has long professed: that exquisite architecture is achievable and affordable when appropriate manufacturing techniques are applied, guided by a knowledgeable design and manufacturing entity." ■



Connor Homes' designers frequently incorporate outbuildings and barns into their kits, and many of these are attached directly to the main structure, as is the New England vernacular.

Restoring Latrobe

The restoration of Benjamin Henry Latrobe's Pope Villa illustrates the importance of maintaining and utilizing historic structures in challenging times. *By Lynne Lavelle*

As with many great houses, the story behind Benjamin Henry Latrobe's Pope Villa in Lexington, KY, is as intriguing as the structure itself. It was built in 1810 for Senator John Pope and his wife Eliza, whom Latrobe met while working in Washington, DC. English-born and -trained, Latrobe immigrated to the U.S. in 1795, where he became one of the country's first professional architects. His Neoclassical work caught the eye of President Thomas Jefferson, who in 1803 appointed Latrobe surveyor of public buildings, with responsibility for the continuing development of the White House and the U.S. Capitol.

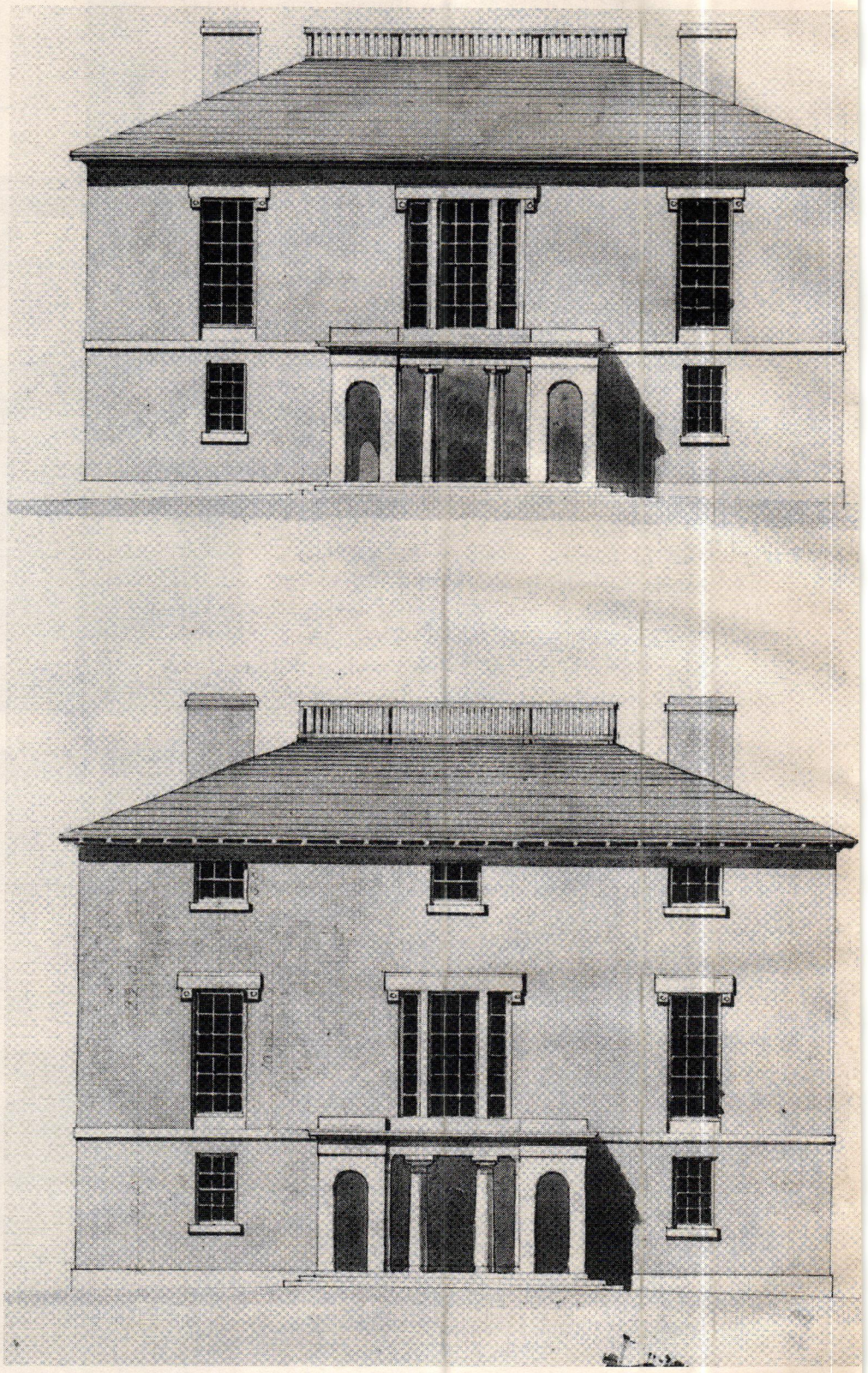
Latrobe worked closely with Pope, a Republican, during his Senate term (1807-1813) on a proposal to overhaul infrastructure and privately, on the design of Pope's own residence. John and Eliza were hands-on clients; Eliza in particular shared Latrobe's taste for English architecture and the avant-garde, having been educated in Europe herself.

The result was a fusion of 16th-century Palladian and 18th-century picturesque landscape principles that is regarded as unique in American residential design. Its plan was a perfect square with a domed, circular rotunda in the center of the second story and an austere exterior that conceals a variety of rectilinear and curvilinear rooms. Three sheets of drawings, including alternative two- and three-story elevations, survive in the Library of Congress. Among them are a full section, a partial section and a combined attic plan and roof-framing plan, and the first- and second-floor plans. These show Pope's office, Eliza's parlor and the service spaces on the first floor, and the major public rooms and bedchambers on the second floor.

Though Pope's political career spanned almost 50 years, he was not re-elected to the senate for a second term owing to his opposition to the largely popular War of 1812. John and Eliza's time at Pope Villa was therefore cut short, though they maintained ownership of the house until 1829 and had little trouble renting it out to a variety of interesting tenants.

Among them was Major Dallum, a local militia captain, who entertained President Madison and Andrew Jackson during their western tour. Dallum kept a diary throughout this period, in which he talked of rooms that were not yet plastered and various problems indicative of the Popes' dwindling fortunes. However, it wasn't until after the building was sold that a series of alterations detrimental to Latrobe's original design began, including three additions and Greek Revival and Italianate exterior features. These continued until 1987, when The Blue Grass Trust for Historic Preservation – a non-profit advocate for historic preservation since 1955 – acquired Pope Villa for restoration. By that time, the house was a shadow of Latrobe's original intentions, and had also suffered fire damage that year.

The Pope Villa Committee was formed in 1987 to oversee the project and manage the building, and is comprised of volunteers and members of the Blue Grass Trust's board of directors, as well as longtime affiliates and supporters. It meets annually with the trust's national advisory board, which includes prominent and experienced preservationists such as Travis McDonald, executive director of Poplar Forest; Paul Reber, executive director of Stratford Hall; and Hugh Miller of the National Parks Service executive committee.



Benjamin Henry Latrobe designed Pope Villa in Lexington, KY, in 1810 for Senator John Pope and his wife Eliza. After undergoing many alterations, the house was purchased in 1987 by the Blue Grass Trust, which hired Mesick, Cohen, Wilson, Baker Architects (MCWB) of Albany, NY, to carry out a faithful restoration. *Drawing: courtesy of the Blue Grass Trust*

The restoration of the front façade was completed in 1998. An 1812 front entrance portico was re-created from historical evidence, while Greek Revival trim from the 1820s was left in place pending future discoveries of original fabric by the architects. *All photos: courtesy of Mesick, Cohen, Wilson, Baker Architects unless otherwise noted*

First, the committee hired architects to study the building and produce detailed reports regarding its original fabric and the changes that had occurred over time. It was determined from these that certain areas required urgent conservation, including the roof and delicate interior plasterwork. A temporary roof was constructed to mitigate further water damage and buy the trust some time.

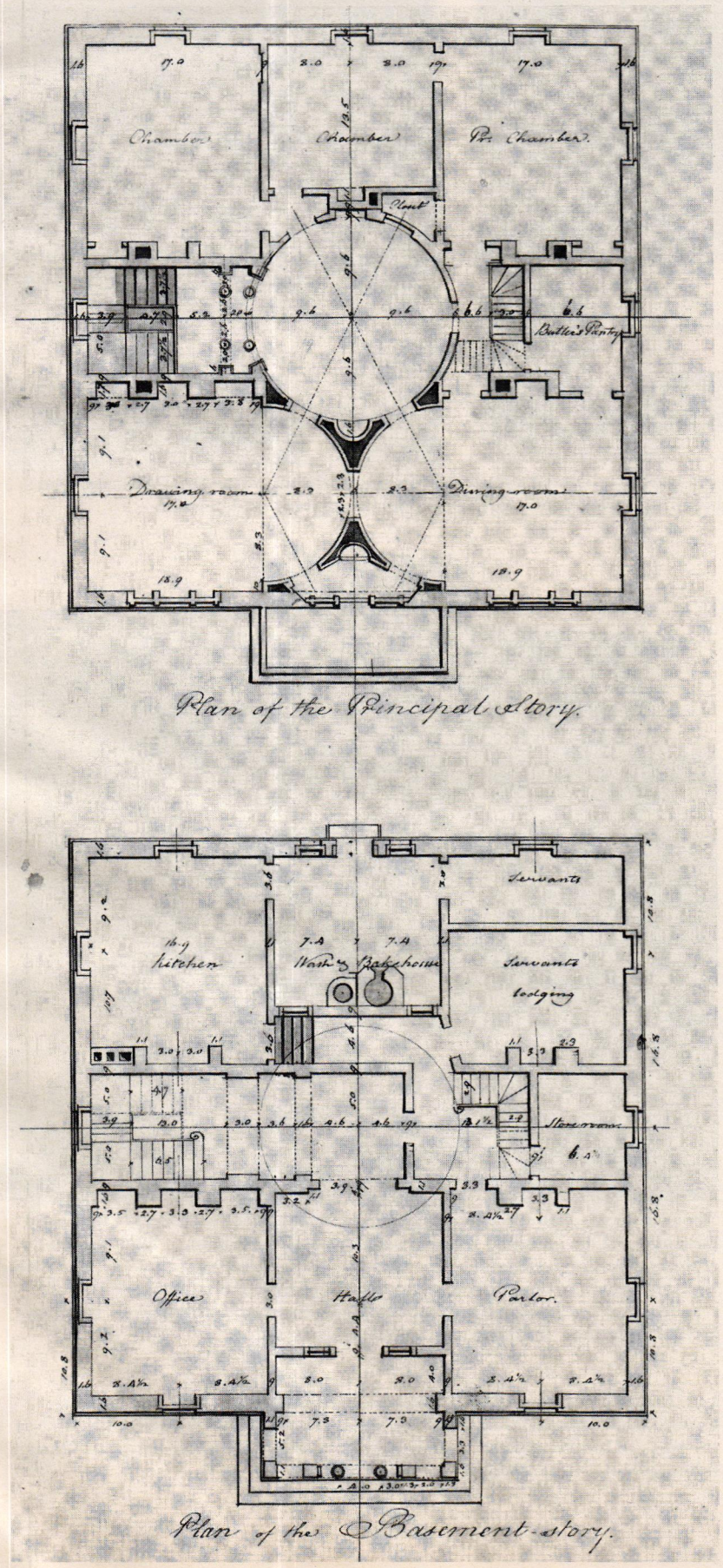
Besides fundraising concerns, the biggest question facing the committee was to which period, and how faithfully, it should restore the villa. While members were wary of removing significant alterations without sufficient evidence of original fabric, it was decided after much debate that the villa should represent the 1812 period and Latrobe's original intentions as much as possible. On the front façade, where work began in 1996, this meant that an 1812 front entrance portico was re-created from historical, rather than physical, evidence, while Greek Revival trim from the 1820s was left in place pending future discoveries.

Mike Meuser, chair of the Pope Villa Committee and three-time past president of the Blue Grass Trust, first became involved with the project in 1998. At the time, work had stalled following the completion of the front façade. "There were a couple of issues," says Meuser. "One was that we had applied for a transportation grant, touting the collaboration between Latrobe, Senator Pope and Thomas Jefferson on the Pope Porter

Over the years, additions and exterior features dating from the 1850s and early-20th century (left, ca.1912) as well as two Italianate bay windows (above, ca. 1940) and an addition from the 1960s had altered the house beyond recognition. *Photos: courtesy of the Blue Grass Trust*

bill. The tricky part was that we had to provide a 20 percent match in order to receive the grant, so that held things up for a time. We also decided to resolve any disagreements within the committee and the advisory board about the current architects by issuing a request for qualifications for an architect for the next phase."

After a year-long selection process, the committee hired Mesick, Cohen, Wilson, Baker Architects (MCWB) of Albany, NY. The firm has worked on some of the nation's most significant buildings, including Monticello, Poplar Forest and Montpelier. To Meuser, the parallels were obvious. "Jefferson altered Monticello throughout his life, so it requires a lot of investigation any time any work is carried out there," he says. "Poplar Forest burned and then was rebuilt. And the third and best example is Montpelier, because the National Trust and National Board of Directors had essentially the same debate that we are having on an ongoing basis, which is to say, 'can we adequately document what was here at Madison's time period to restore it with fidelity?'"



According to MCWB principal Jeff Baker, Pope Villa's cultural and architectural uniqueness made this project extra special to the firm. "Latrobe's very name is special to architects, especially those interested in historic architecture and American culture," he says. "Not only was he our first professional architect, he was also very skillful and discerning. And out of the three surviving houses of the many that Latrobe designed, to my mind, this is the most architecturally interesting and spectacular. Only a person who was very conversant in what was going on overseas in France and England during the early Federal period would have dreamed of anything like this; Latrobe really carried that Neoclassical flame to our shores."

The second phase moved on to the side and rear elevations, where a series of remodelings over the years had result in a confused, semi-Italiante appearance. Three additions, dating from the 1850s, early-20th century and the 1960s, as well as two Italianate bay windows, were removed, leaving gaping holes in the original brick façade. A number of original windows survived in the house, and were copied exactly, from the species of wood to the joinery and hardware.

Despite its public perception as a ruin, the villa provided the architects with ample original materials. Wallpapers, moldings and mantels kept guesswork to a minimum, and the detailing had much in common with the local vernacular. "I think when people go into a house that has suffered at least three major renovations and a major fire, they see a hopeless basket case," says Baker. "But we've spent our entire professional lives looking at and studying buildings of this nature, and although it suffered some severe damage, there is still an enormous amount of original fabric that enables us to restore it with a great deal of accuracy. Trying to get that point across has been something of a challenge, but I have worked on houses with a lot less than this. At Poplar Forest for example, we would have prayed for the amount of information that we have here."

Analyses of local materials and craftsmanship helped the architects build a sense of place. The villa contained a lot of indigenous blue ash and the bricks were made in nearby Lexington, home to the cutting-edge Federal period architecture that influenced some of the detailing. Most telling of all, the surviving windows were replicas of those found in half-a-dozen houses around town. "There is no doubt that there were a lot of vernacular materials and even some vernacular details happening, even though Latrobe designed the house," says Baker. "There was a certain method that the craftsmen and the workmen were accustomed to. Not only materials, but also their molding planes in some cases. Where perhaps the drawings were not there for them, they did things the way they had done on the last house. We do see that, and it is helping us out quite a bit."

The 1987 fire burned away at least a third of the original roof, but its flat deck, railing and chimneys will be faithfully reconstructed next. "There were fragments of the original flat roof deck on top of the building that must have been encapsulated later on," says Baker. "And we know it had wood shingles, as pieces were found after the fire. We'd like to restore the upper region, so the whole exterior will be just about completed."

As the project is entirely driven by funding, the restoration is currently on hold. And as Julie Good, executive director of the Blue Grass Trust explains, the present economic downturn will force organizations such as hers to make some tough decisions. "I think we have to be realistic.

Latrobe's plan for Pope Villa fused 16th-century Palladian and 18th-century picturesque landscape principles – a perfect square with a domed, circular rotunda in the center of the second story and an austere a variety of rectilinear and curvilinear rooms. Three sheets of drawings survive in the Library of Congress. *Floor plan: courtesy of the Blue Grass Trust*

Nonprofits have always been able to operate on very little, and the point is that we are operating with even less now," she says. "Donations are down, the number of donors is down, but our donors expect that we will do the best possible work, and continue to do so despite the tough economic times. We will have to streamline our programming to become even more efficient with the resources that we have and are made available to us. And whether our members are donating time or dollars, any help is welcomed."

The Blue Grass Trust recently relaunched its website (www.bluegrasstrust.org) and is currently overhauling its marketing department. And to pique the public's interest even further, it holds regular onsite workshops, such as that held at Pope Villa in April of last year. "We brought Dr. Gerard Lynch – an internationally known brickmason – over from England, and masons came from around the country to work with him and a local mason, Miles Miller," says Good. "And so these men and women worked on the Pope Villa structure together and got three days on hands-on experience and guidance. It was a pretty amazing experience."

Though it is further down the road, the committee has begun to explore how the fully restored Pope Villa could be used. So far, the University of Kentucky – whose campus is located less than half a block away – looks promising. "The university runs a graduate program in historic preservation and has almost no historic facilities in which to hold a small reception or an exhibition," says Meuser. "So we are working on securing an agreement with the university for a light and appropriate use of the building that is connected to the university in some way."

Ultimately, Pope Villa's survival will depend on its relevance. "We live in a time when house museums, even the best of them, can't seem to get enough people through the doors to justify their existence, "says Meuser. "It's going to be tricky. We don't want to lose control over the building's future and want to retain some controls over how it is used. But if we can get some help with the cost of repairs and maintenance, and a suitable use for the villa within the community, that could be a win-win situation." ■

MCWB removed the Italianate bay windows (above) and post-Latrobe additions from the villa, as well as the paint from the original brick façade (right).

Renowned brick mason Dr. Gerard Lynch conducted a three-day on-site workshop at the Pope Villa, alongside local mason Miles Miller and Blue Grass Trust volunteers. The original bricks were made locally.

Above: The restoration is currently on hold, but the roof's flat deck, railing and chimneys will be faithfully reconstructed next, when funding becomes available. As Julie Good, executive director of the Blue Grass Trust explains, "We will have to streamline our programming to become even more efficient with the resources that we have and are made available to us. And whether our members are donating time or dollars, any help is welcomed."

Left: A number of original windows survived in the house, and were copied exactly, from the species of wood to the joinery and hardware. They were clearly the work of local craftsmen, as they were similar in style and execution to those found in half-a-dozen houses around town.

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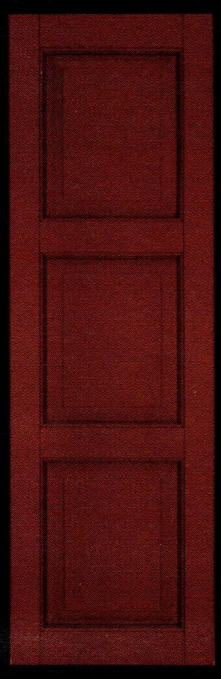

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Poverty Preserved

A 19th-century apartment house is restored as the Lower East Side Tenement Museum.

PROJECT: LOWER EAST SIDE TENEMENT MUSEUM, NEW YORK, NY

ARCHITECT: PERKINS EASTMAN, NEW YORK, NY; WITH LI-SALTZMAN ARCHITECTS, NEW YORK, NY

CONTRACTORS: FAME CONSTRUCTION INC., ASTORIA, NY; KC RENOVATIONS, MONTGOMERY, NY

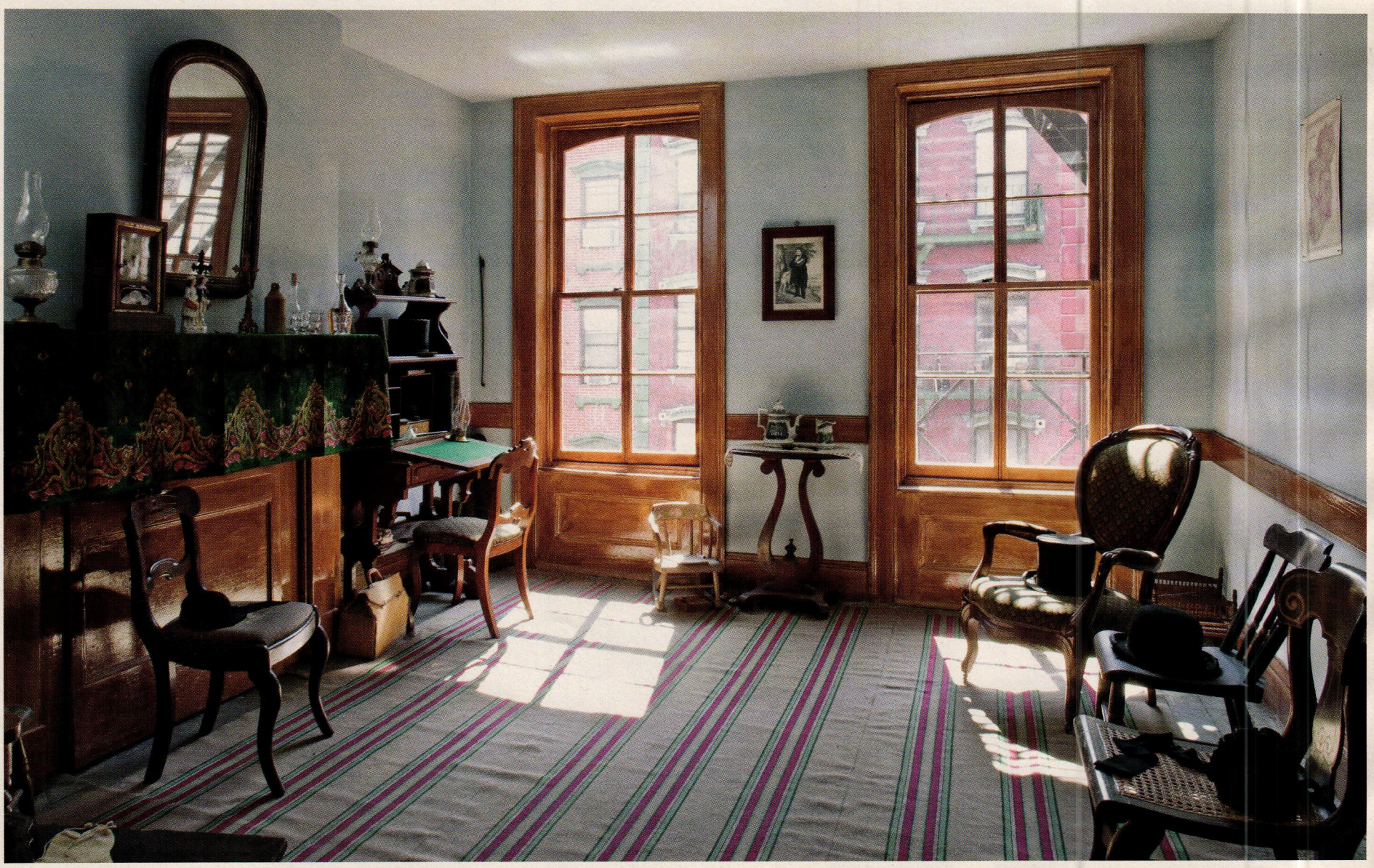
It's not every day that an architecture firm's client asks for a restoration project to produce a building that looks like it was never fixed up at all. Such is the unusual mindset of the Lower East Side Tenement Museum, a client of the New York City architecture firm Perkins Eastman since 2005, and the owner of an 1864 apartment house on Manhattan's Lower East Side. Inside this National Historic Landmark at 97 Orchard Street, the Tenement Museum has created half a dozen simulations of immigrants' homes, which attract some 140,000 visitors per year. Behind the convincing patinas throughout the interiors, crews supervised by Perkins Eastman have undetectably reinforced and upgraded the infrastructure.

"It's been a fascinating adventure of a project," says Nicholas Leahy, a Perkins Eastman principal and the restoration's lead designer. "The museum staff is literally forensic about our work. They analyze everything with amazing intensity – they'll bag up and sift through the demolition dust."

That dust is worth poring through because so little has changed within the brick shell of 97 Orchard over the past century. Lucas Glockner, a German Lutheran immigrant, developed the 20-apartment building in the 1860s and then lived there amid German and Irish tenants for a decade or two. He maintained the place well, but successor landlords lost interest in the 325-sq.ft. units, which grew crowded with families newly arrived from Eastern and Central Europe and the Mediterranean. The owners didn't renovate much when a family moved out, slapping up some more wallpaper and linoleum. When city housing codes required improvements in the early 1900s, the landlords perfunctorily added tiny water closets and windowed internal partitions.

In 1935, when housing code updates required fireproofing in the tenement's hallways and stairwells, the landlords at 97 Orchard decided that the investment wouldn't pay off; they simply shuttered the upper floors and rented out just the street-level storefronts. The museum's staff stumbled upon this time capsule in 1988 while looking for office and gallery

97 Orchard Street in New York City contains a dozen as-yet-un-renovated apartments where decay has been carefully stabilized. *Photo: Greg Scaffidi*



Windows that had been long blocked with tin sheets have been re-glazed and trimmed with glossy faux grain. The scene represents the 1869 home of Bridget and Joseph Moore, Irish immigrants who strove for some elegance – colorful striped rugs, scrollwork-carved furniture – on tight budgets. *Photo: Elliott Kaufman*

The kitchen table is set for a quintessential Irish meal – ham, bread and potatoes – at the re-created apartment. Blue willow china on the shelves suggests the family's craving for upward mobility, while the stacks of trunks in the bedroom resulted from constant moves as their fortunes rose and fell. *Photo: Elliott Kaufman*

space to rent. The curators have since painstakingly replicated six homes of families who, according to census and other government records as well as genealogical research, actually lived there. Visitors tour through versions of the probable décor just after something dramatic has happened: an Irish-American infant or Lithuanian-Jewish patriarch has just died, an Italian family is about to be evicted. Period clothing hangs from wall hooks, fake food is arrayed on the tables and keening sounds, lullabies or protest songs play from hidden speakers.

The docents also lead groups through a dozen empty, un-renovated apartments, where plaster is bulging and linoleum and wallpaper are peeling. "The decay is incredibly beautiful," Leahy says. His firm has spent four years stabilizing that decay and the surrounding building envelope. When the project began in 2005, he recalls, "The roof was coming free from the load-bearing walls. It was bouncy when we first went up there. To wedge in supports at either ends of the timber beams, we had to send up a small workman, crawling up through the ceiling joists." The brick façade was fortunately sound, he adds, although the brownstone lintels required some re-pointing and the window sash on the upper floors, long sealed with tin, had to be re-glazed. When long-blocked sunlight spilled again into the apartments on the fourth and fifth floors, it revealed dangerous, expanding

Above right: The exhibit is meant to evoke the Moore family's tragic life at 97 Orchard: a tiny coffin has been placed on a living-room side table, since one of the Moores' three daughters died of malnutrition at home in 1869. *Photo: Elliott Kaufman*

Right: Fireplaces were always merely decorative at 97 Orchard, and their drafty openings were kept blocked up; heat for the 325-sq.ft. apartments came instead from kitchen stoves. *Photo: Elliott Kaufman*

New wiring was hidden below preserved worn floorboards in the museum stairwell. *Photo: Elliott Kaufman*

lumps in the plaster and ceilings. Based on advice from the New York firm Jablonski Building Conservation, the contractors have inserted clear plastic tabs and metal washers to maintain the lumps at their current sizes.

In one fourth-floor apartment, however, the crumbling surfaces have been brought back to their nearly new appearance. Last summer, the museum unveiled a rendition of an 1869 apartment for an Irish family headed by Joseph Moore, a waiter/bartender. (Government and church records show that he and his wife Bridget lived at 97 Orchard with their three daughters for a year, and one of the girls died there of marasmus, a form of malnutrition.) Kevin Groves, head of KC Renovations of Montgomery, NY, has reinforced the Moores' walls with redwood beams, rough-cut lath and square-cut nails, all slathered in genuine horsehair plaster and blue or white calcimine paint, plus some faux-grain trim. The materials and color palette was based on some 1,500 paint and plaster

When work began on the 1869 apartment re-creation, the unit still bore traces – shelf and window hangings, chain-mounted ceiling fixtures – of the 1930s inhabitants. *Photo: courtesy of Perkins Eastman*

samples that the museum scraped from the walls. Groves even modeled his working methods after mid-19th-century practices: he carried the buckets of water and plaster up to the fourth-floor walk-up, and rubbed the horsehair tufts between his hands so the strands would scatter evenly across the mix. "It's a very tricky material to work with – on humid days, it can clump and cure too fast," says Groves. The whole project, he adds, "has been exhausting but satisfying work."

As the crews excavated the tenement's worn linoleum, wallpaper and floorboards, they occasionally made archaeological discoveries, including 1930s newspapers, 1920s sheet music, a tin case for Victrola needles and an armless wooden doll. Much more likely still lurks behind the lath, since Perkins Eastman disrupted as little historic fabric as possible. "We mounted the sprinkler pipes on the surface, just as the landlords a hundred years ago would have handled the gas and plumbing pipes," says Leahy. "We wove the electrical system around partitions, and we only lifted floorboards and made holes in the plaster when that was absolutely necessary." No electricity is visible in the Moores' unit, just faux kerosene sconces – they're actually LEDs, with Plexiglas wicks. "The transformer is hidden under a piece of furniture," says Leahy. "The staff can adjust the glow however they need to, and turn it up high when they're cleaning the place after hours."

Perkins Eastman is now gearing up to help expand the museum's displays over the next few years. In the basement, a German immigrant's saloon will be re-created, and wood-walled privies will be rebuilt in the backyard – their 1860s brick basins, which flushed into a city sewer system, were considered high-tech at the time. A few doors away, at 103 Orchard Street, another brick tenement will be adapted into a visitor center, shop, galleries, classrooms and performance spaces. Although this future annex was inhabited until recently, and not a shuttered time capsule like 97 Orchard, its landlords were not particularly careful stewards.

"We've had to pin back the façade, which was coming away from the side walls," says Leahy. "And the apartments have turned out to be strange shells within shells. Nothing's level, and we're finding real floors hidden four inches below existing floors, moldings hidden behind drywall, and doors hidden in partitions. Every day, there are more artifacts to document and save." – *Eve M. Kahn*

Paint-encrusted woodwork was stripped and repaired during the restoration, most of the lath was rebuilt, and plaster was scraped off a few salvageable slats. *Photo: courtesy of Perkins Eastman*

After the tenement was shuttered in 1935, layers of early 1900s wallpaper gradually peeled away to reveal stubborn patches of calcimine paint below. *Photo: Elliott Kaufman*

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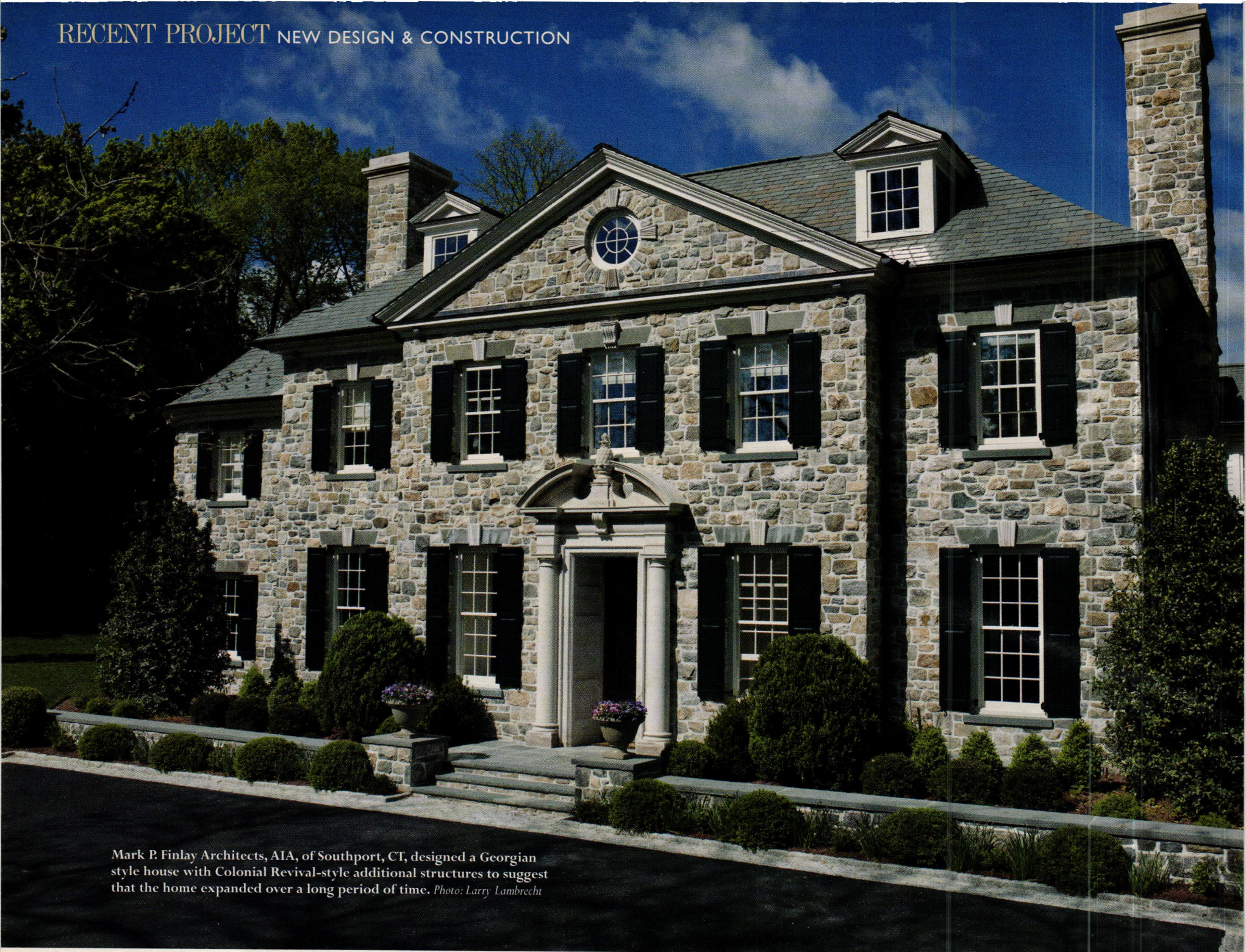


Mark P. Finlay Architects, AIA, of Southport, CT, designed a Georgian style house with Colonial Revival-style additional structures to suggest that the home expanded over a long period of time. *Photo: Larry Lambrecht*

Georgian Character

A new residence in Connecticut appears to have grown over many years.

PROJECT: RESIDENCE, NEW CANAAN, CT

ARCHITECT: MARK P. FINLAY ARCHITECTS, AIA, SOUTHPORT, CT; MARK P. FINLAY, AIA, PRESIDENT

New Canaan, CT, is a treasure trove of traditionally styled homes. From small-scale castles to quaint cottages, the varieties are endless – including spec houses built by developers with the goal of gaining the maximum square footage allowable. The results are often overscaled houses that loom over the streets, which was just what a young couple recently building a five-bedroom house on their 2.7-acre property wanted to avoid.

The clients approached Mark P. Finlay, AIA, president of Southport, CT-based Mark P. Finlay Architects, AIA, in the winter of 2004. Their expectations were rather contradictory – they wanted to tear down the existing house to build another that was smaller in scale and located further from the main road; however, they also needed plenty of interior space and enough room in the backyard for their four elementary-school-aged children.

Finlay's solution was to disguise 11,000 sq.ft. of space within a visually modest building. He started off his design scheme with a small-scale main structure and added larger structures at the rear. "The main body of the house is classic Georgian in character," says Finlay. "I wanted to make that piece look like it was the original body of the house and then other pieces were added over the years as the family grew. That's how most of these Connecticut houses evolved."

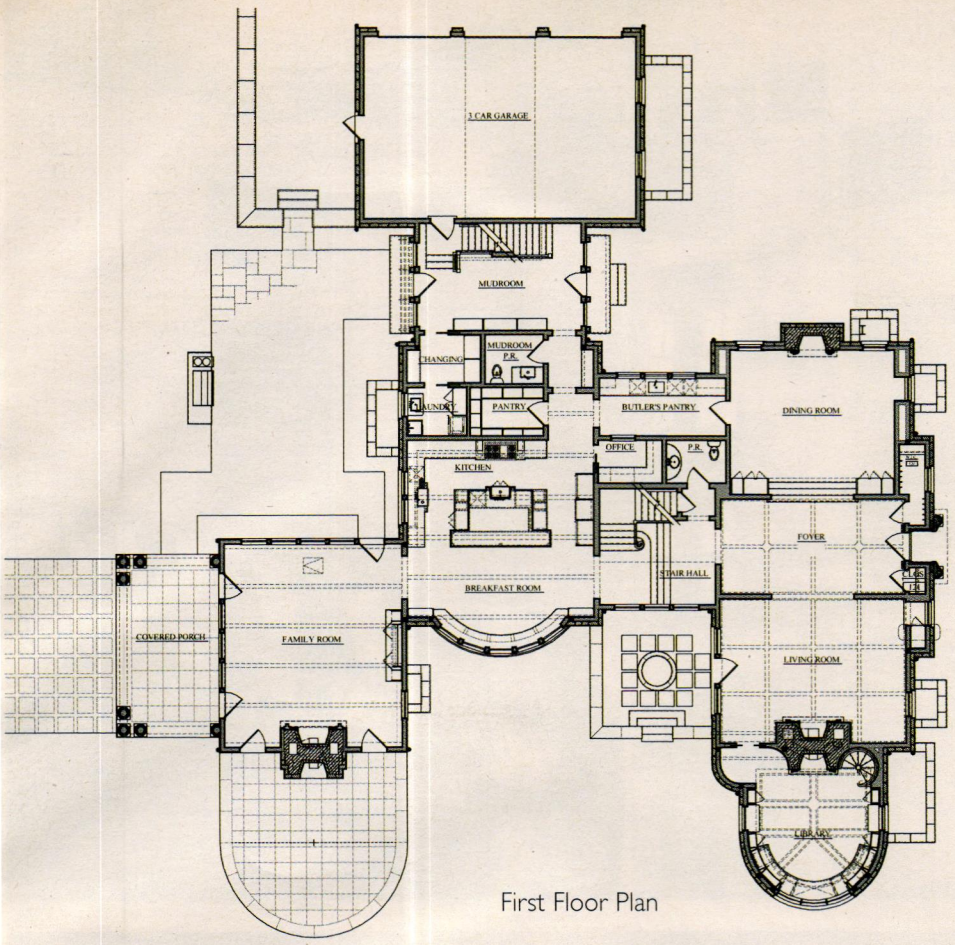
Finlay defined the house's Georgian character in terms of symmetry and proportions. "The accent of the front entry needs to be very clear and strong," he says. "The articulated limestone entry is very important to the whole composition." On either side of the main entry are Tuscan columns topped with a broken pediment Georgian-style lintel. Also on the front façade, a white cornice wraps around the main structure and keystones are placed above windows by Boscawen, NH-based KSD Custom Wood Products.

The additional structures were designed in the Colonial Revival style to differentiate them slightly from the main structure. "There were stone buildings in the area that were adapted over the years and the infills were all wood," says Finlay. "In the old days, homeowners tended to spend less money on additions and that's what I was alluding to with the composition of this house." A three-car garage wing was connected to the north side of the main body; it would have been the next logical structure to be built according to Finlay's theoretical timeline. The wall spaces between the main structure and garage are clad in white cedar clapboard. At the rear west side of the main structure, a single-story family room completes the collection of additive structures. The family room is completely clad in white cedar clapboard to emphasize the use of wood for add-on structures, in contrast to the stone exterior of the remainder of the house.

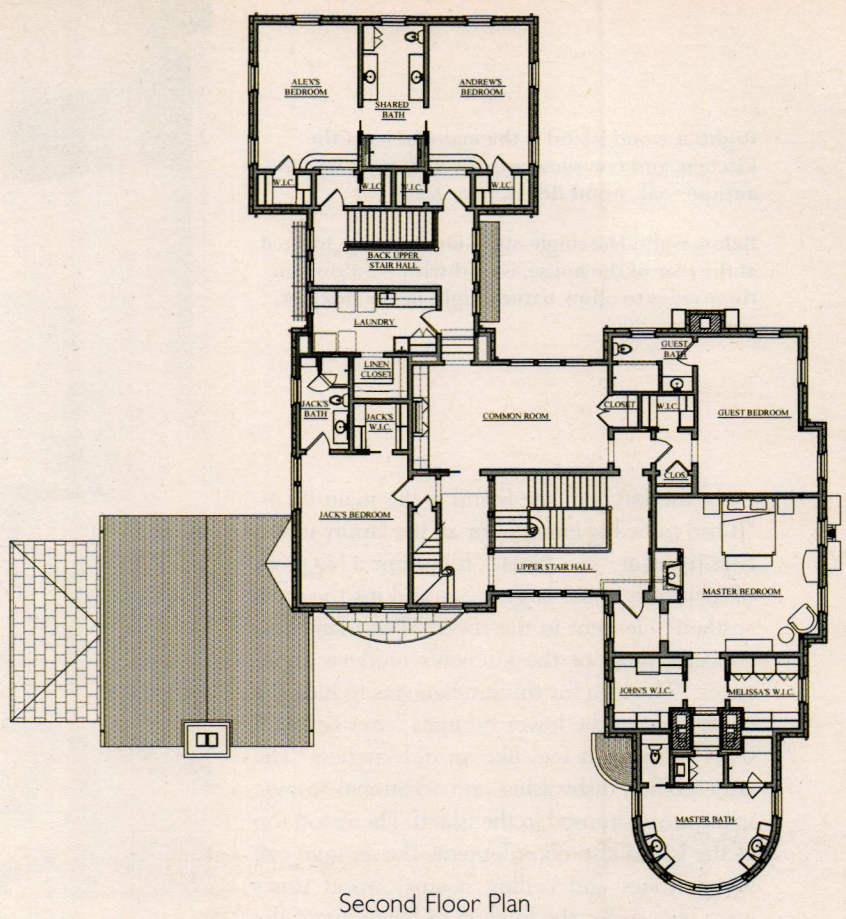
The imported Pennsylvania granite has a high iron content that results in a brown color. "Connecticut stones tend to be a bit grayer and we wanted to introduce brown tones," says Finlay. "We exposed a lot of the mortar joints and it's a bit different and unique from other houses."

To complement the brown granite, a tan buff color mortar was used instead of the standard white and a semi-weathering gray slate tile was installed on the roof. "The semi-weathering slate tile turns from gray to a brown due to its iron content once it is exposed to the elements," says Finlay. "This mottled brown-gray color picks up on the exterior stone shades making the color appear more natural and in harmony with the surroundings."

In keeping with the Georgian style, Finlay refrained from using too many windows on the front façade. "With old houses, single windows in the front clearly make them Georgian buildings," he says. To increase the flow of natural light in the interior, Finlay installed windows on the sides of the house that aren't visible from the main road; some almost fill entire walls. The wall of the breakfast room, for example, includes a large bow window that floods the kitchen with natural light. "When people come in the front door they expect to walk into a dark house, but that is clearly not the case here," says Finlay, noting that the family room's west windows are visible immediately through the front door. "The family room is a big, high-ceilinged, bright room at the end of the procession into the house and there are a lot of windows leading up to that room."



First Floor Plan

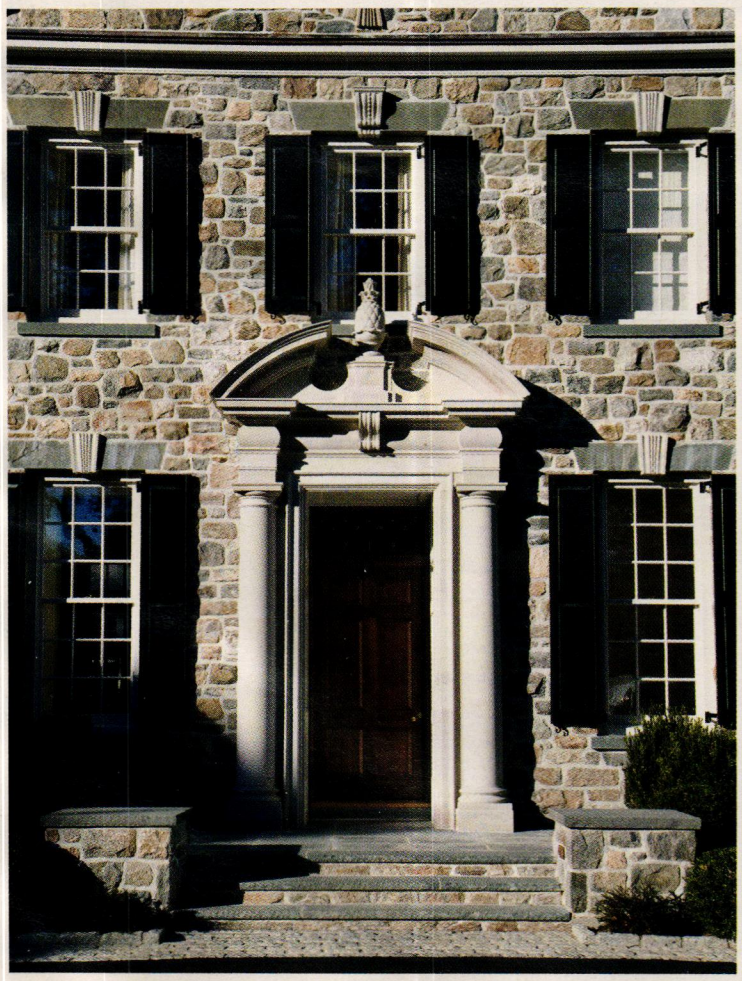


Second Floor Plan

The Georgian-style main structure houses the formal living area while the casual family living areas are located in the Colonial Revival-style additional structures toward the rear of the house. On the second floor, a common room separates the master suite from the children's bedrooms. *Floor plans: courtesy of Mark P. Finlay Architects, AIA*

In a departure from traditional Georgian style, Finlay added a painted white mahogany paneled foyer to disrupt the smooth flow of entry into the living and dining rooms. "I didn't want this to be like a typical center hall Colonial where you come in and there's the living or dining room," he says. The living room, which leads to the library, is south of the foyer while the dining room, north of the foyer, is raised four steps to create an unexpected entry. This "second level" carries throughout the rest of the first floor. Beyond the foyer, Finlay designed a two-story stair hall that serves as a steady transition from the formal living spaces of the house to the casual rooms of the added structures; the kitchen and breakfast room, family room, butler's pantry and mudroom are through the west opening of the stair hall. Finlay also incorporated a wall of windows on the south side to create an open and airy stairwell.

In addition to the main stair hall, Finlay added two sets of stairs to define the space in the basement, which is divided into two distinct areas – a wine room and den, and a playroom for the children. Located in the library, the spiral stairs to the clients' "grown-up" spaces complement the circular library. The stairs leading to the playroom are located in the back end of the house, close to the yard and the children's bedrooms on the second floor.



The limestone entry features Tuscan colomns topped with a broken pediment. *Photo: Larry Lambrecht*

The two-story stair hall at the heart of the home connects the formal dining and living room to the family areas. *Photo: Nancy Hill*

Right: A wood island is the main focus of the kitchen, and complements the ceiling beams and antique-oak wood floors. *Photo: Nancy Hill*

Below right: The single-story family room, located at the rear of the house, is clad with windows on three sides to allow natural light in the interior. *Photo: Nancy Hill*

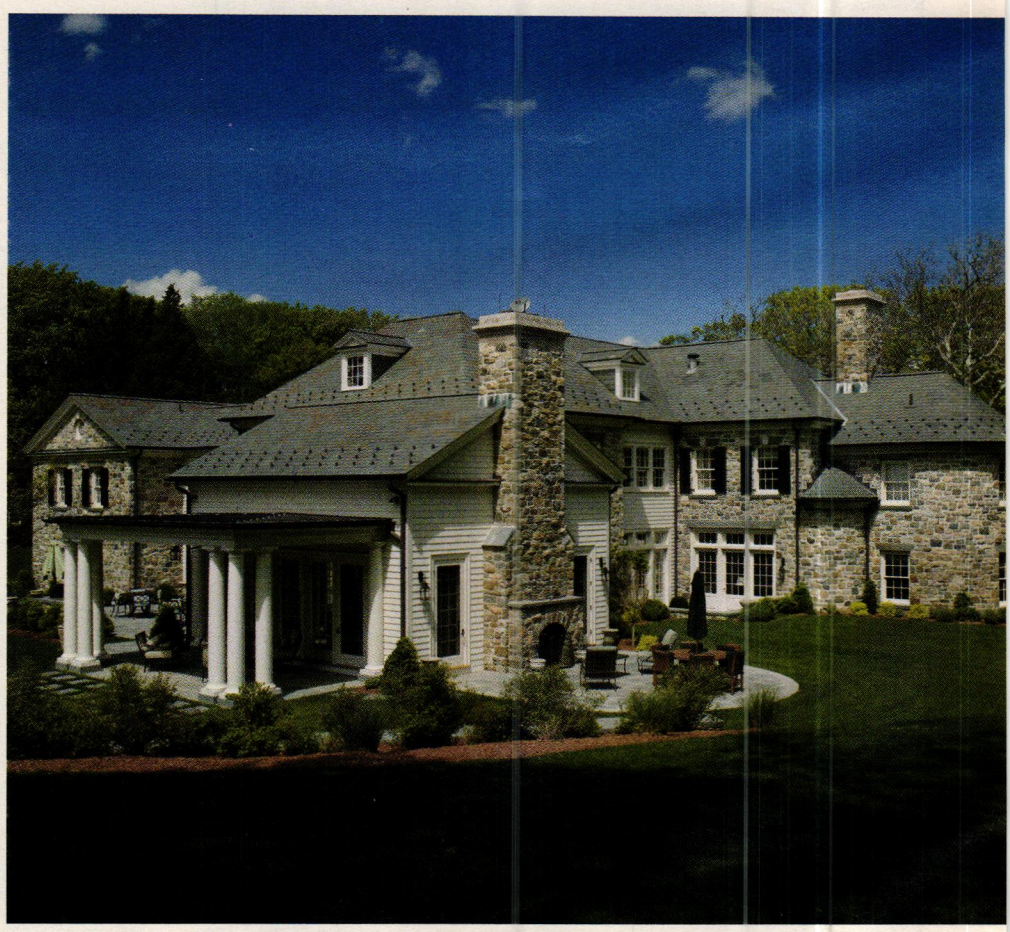
In the kitchen, the island is the main focus. "It had to be big enough for all the family members to eat at," says Finlay. "It became a big piece of furniture in the large space and it's the main aesthetic element in the room." The island also conceals most of the kitchen's modern appliances. "The idea for this kitchen was to hide the equipment in the lower cabinets," says Finlay. "I tried to make it feel like an old kitchen." The wine cooler, dishwasher and additional storage space are all housed in the island. The wood top of the island also complements the antique oak wood floors and ceiling beams; wood tones were chosen for the kitchen to bring down the scale of the large room.

To encourage the smooth procession from the kitchen to the connected family room, Finlay used the same exposed mahogany wood beams on both ceilings. In the dark mahogany wood-paneled dining room, the cross beams on the ceiling emphasize the splash of color painted in the background to brighten the room. Off the dining room, the butler's pantry has a copper ceiling with complementary dark mahogany trim used in both rooms. The library's round wood-paneled ceiling draws attention to the room's circular shape.

Completed in the spring of 2008, Finlay is satisfied that the project addressed all of the clients' specifications. "This house has become a little icon," he says. "We designed a brand new old house that fits effortlessly with the local vernacular. The homeowners are happy and the house enhanced their lives, which is really the ultimate goal." In the near future, Finlay will begin renovating an existing barn on the property. He plans to restore it to look like the historical barns of the region. – *Annabel Hsin*

WEB ONLY: For additional photographs of this project, go to www.period-homes.com/extras/march09finlay.htm

A wood-paneled ceiling complements the circular library room. *Photo: Nancy Hill*



The same semi-weathering slate roof tile and wood windows were used to tie the structures together. *Photo: Larry Lambrecht*

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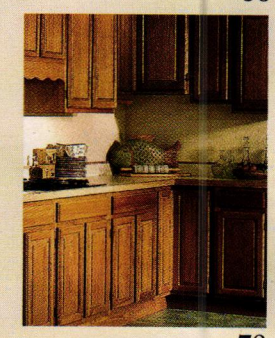
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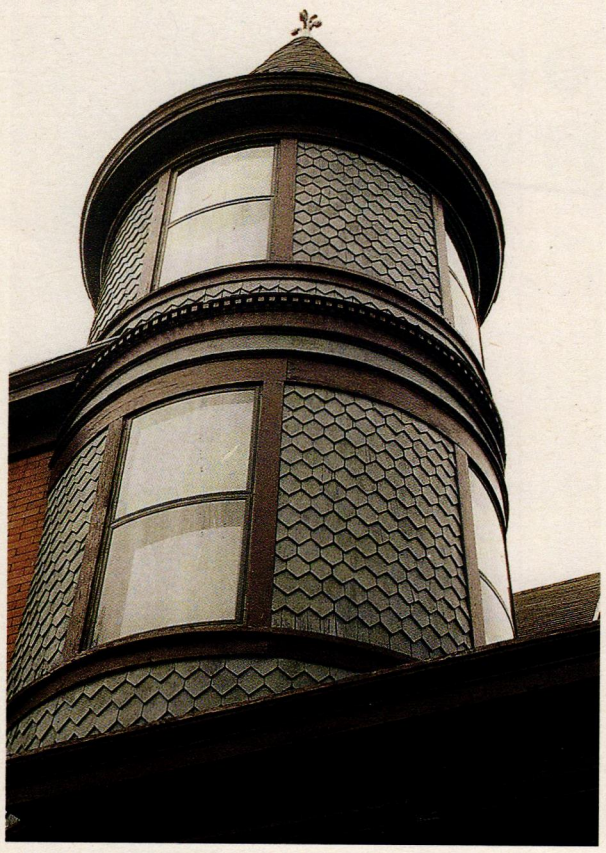

Allied Window designed and fabricated the bowed storm windows for this historic home.

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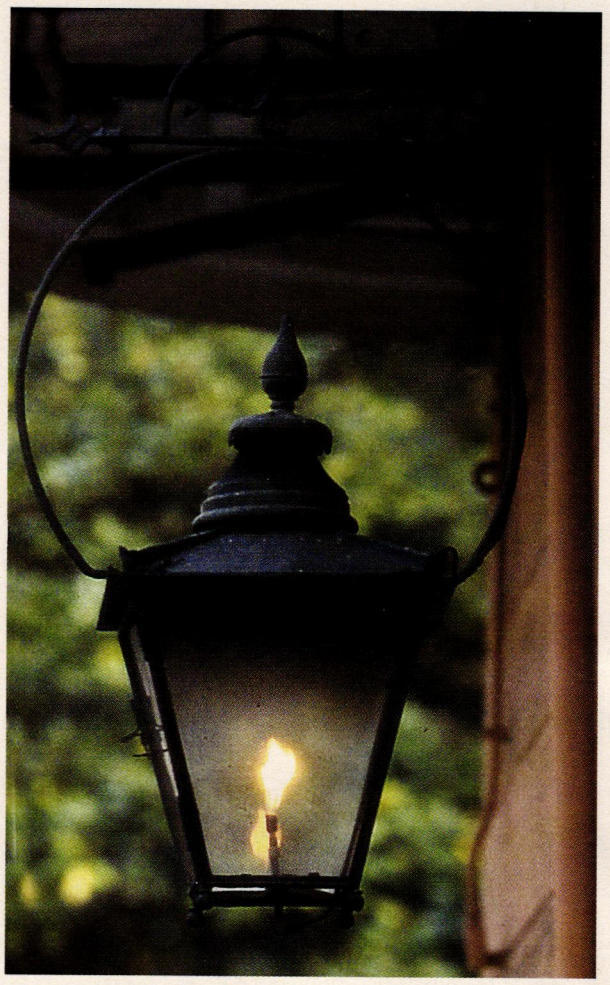

This gas-burning, hand-riveted lighting fixture was produced by Bevolo Gas & Electric Lights.

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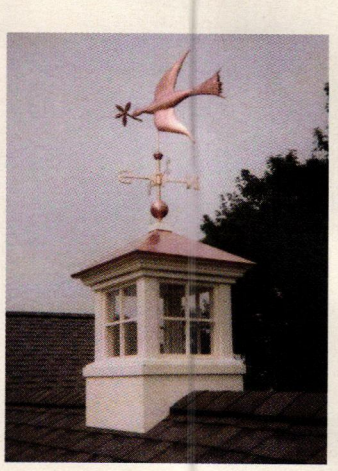

The model #3CC-G windowed cupola, shown here with a #GE-MVD30 weathervane, is one of many styles available from Cape Cod Cupola Co.

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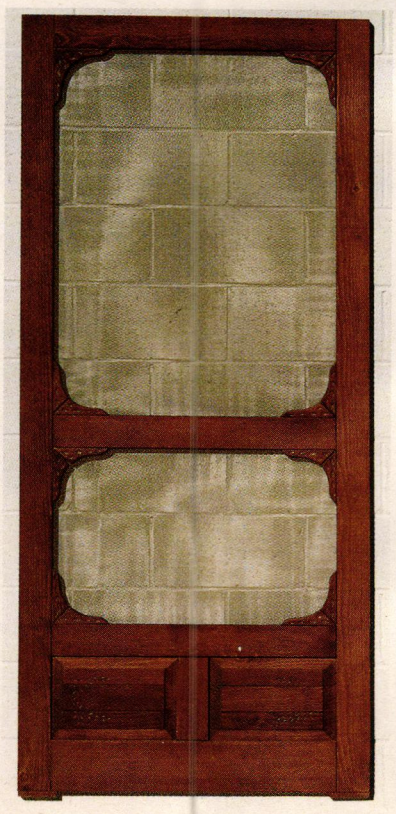
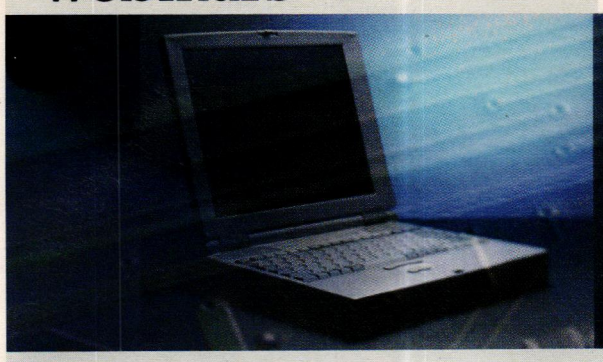


This screen door from Coppa Woodworking features Victorian detailing.



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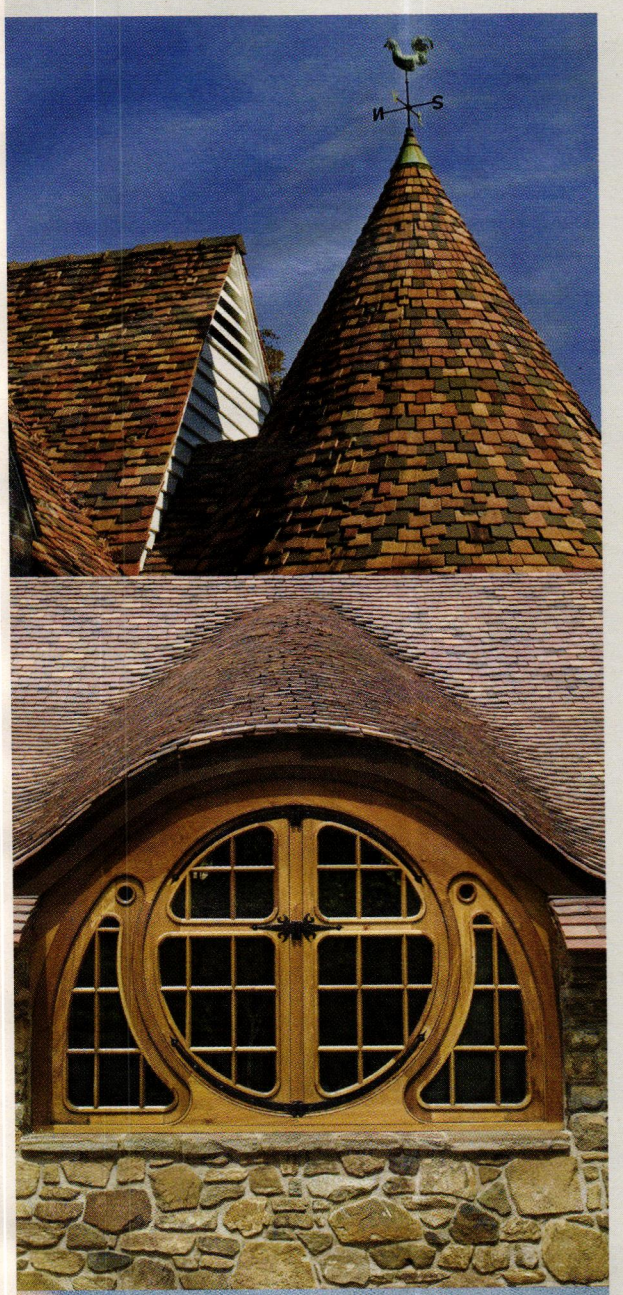

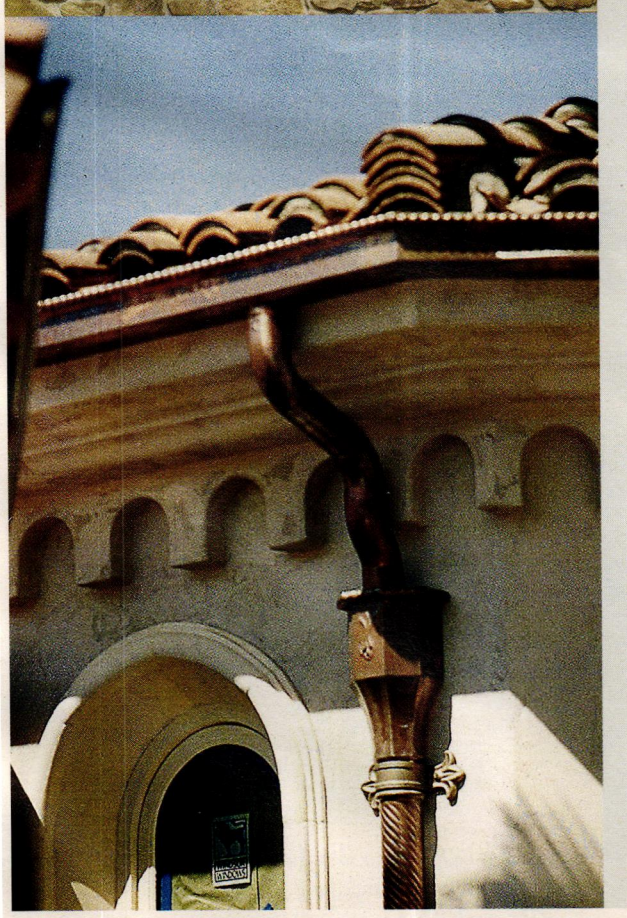

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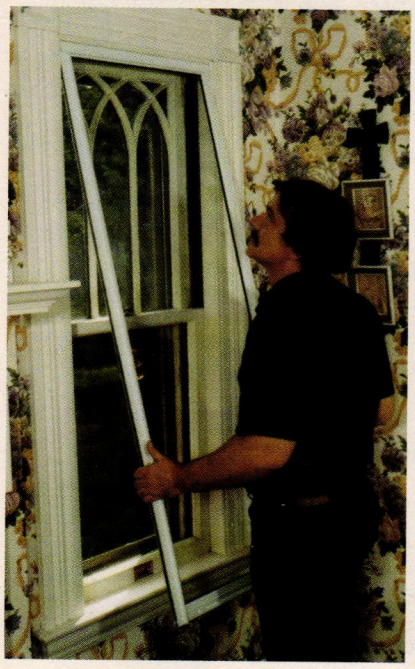

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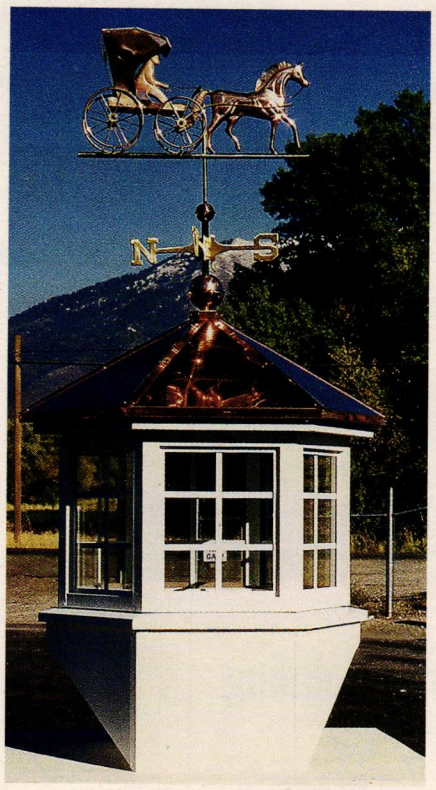

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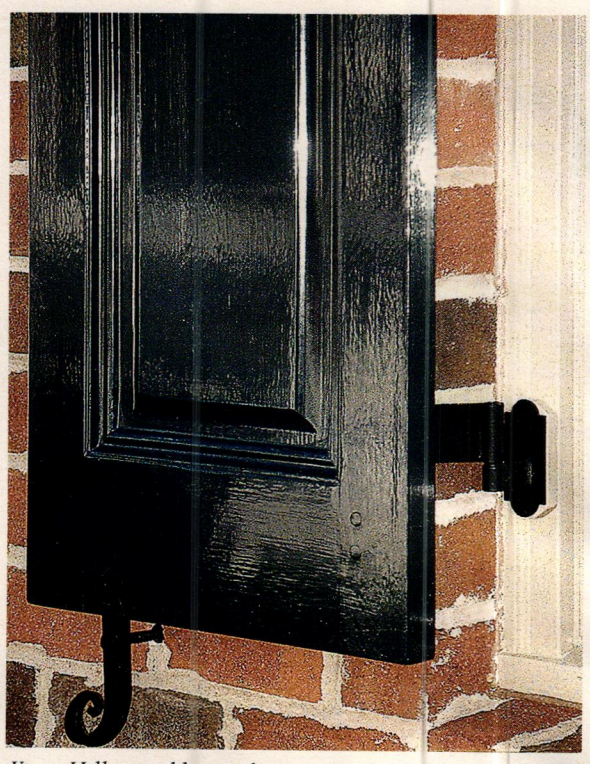

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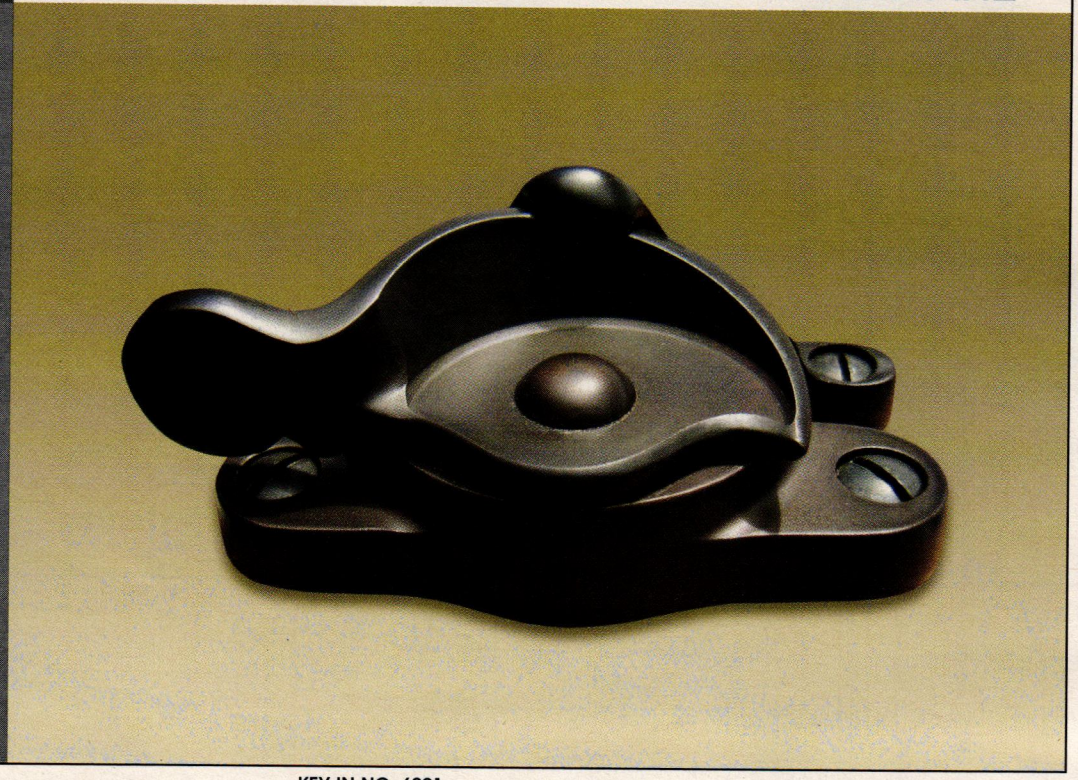

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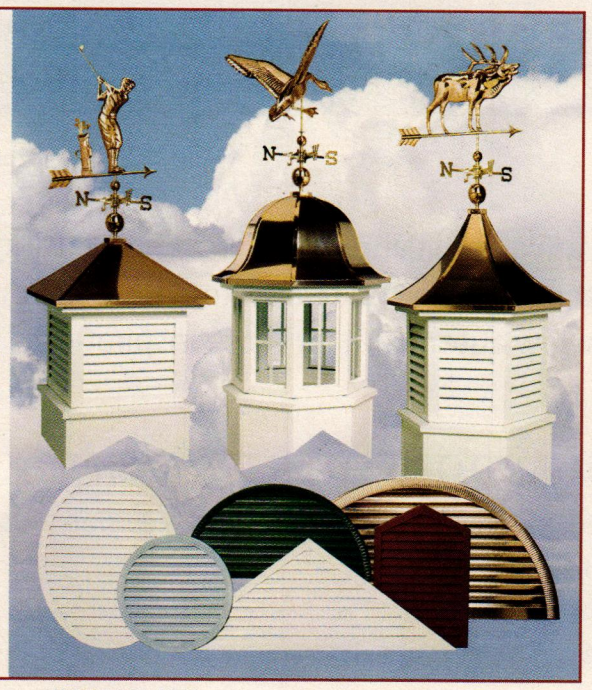

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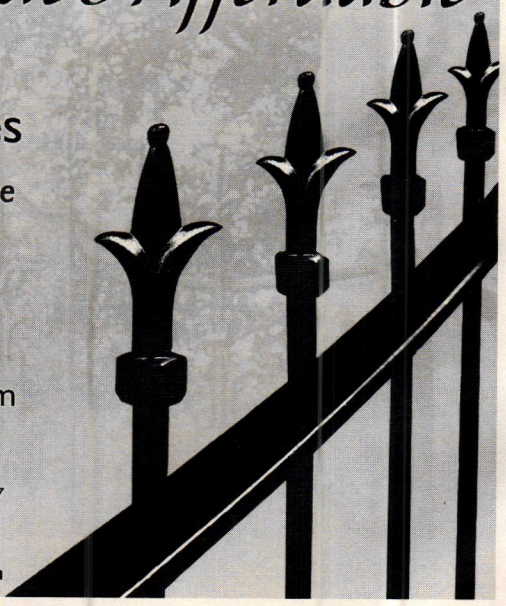

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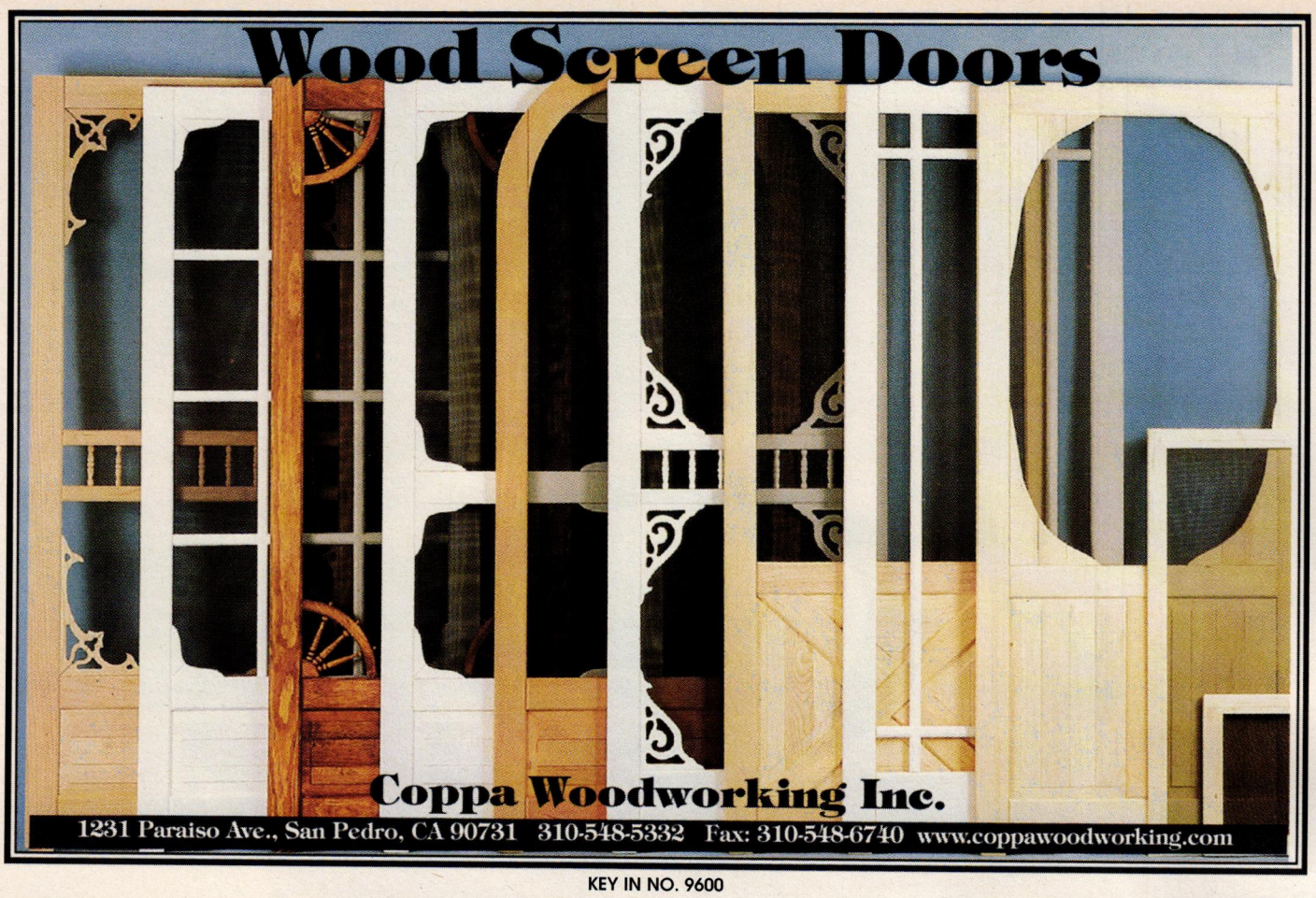

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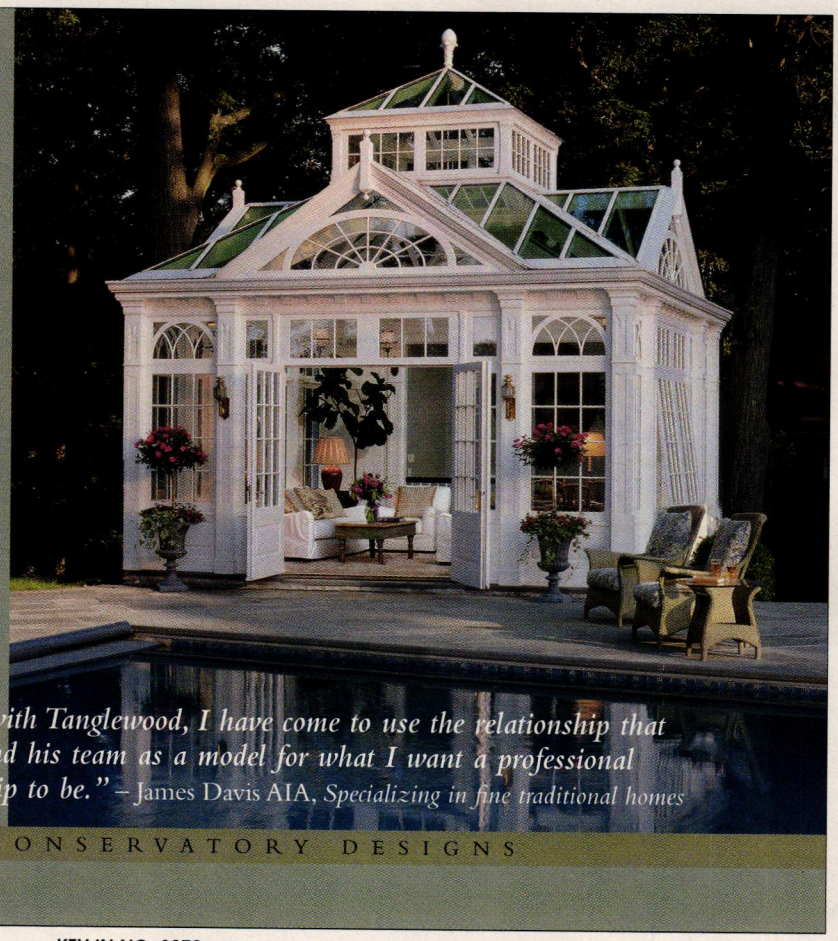

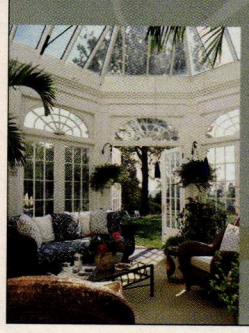

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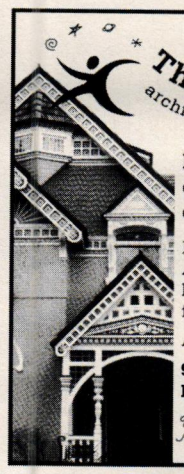

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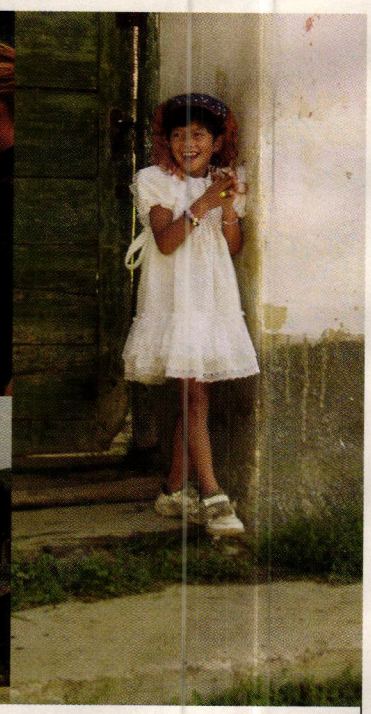

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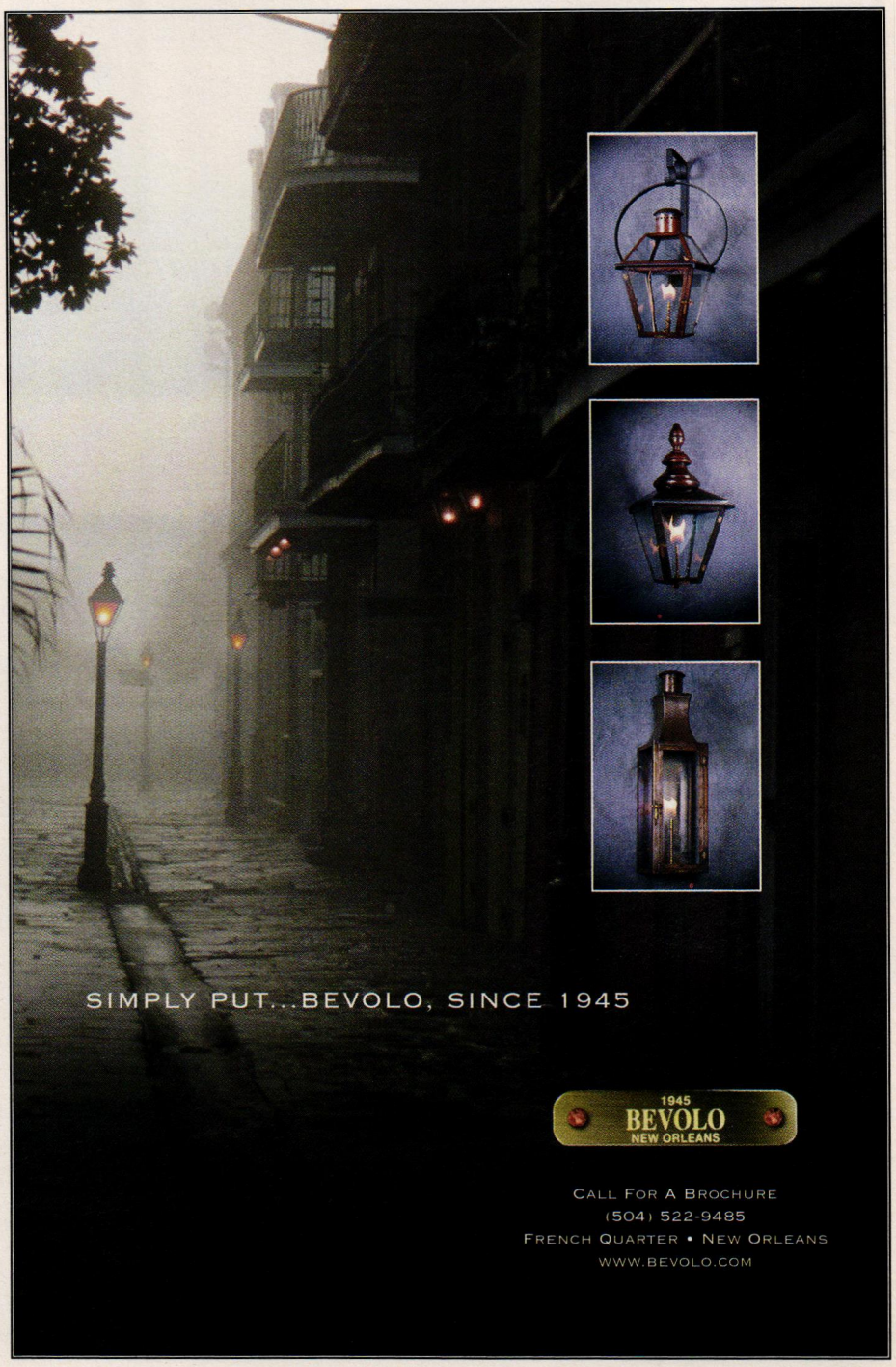

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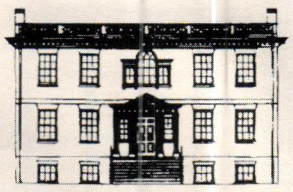

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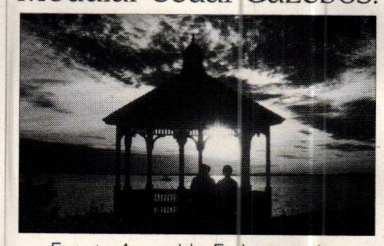

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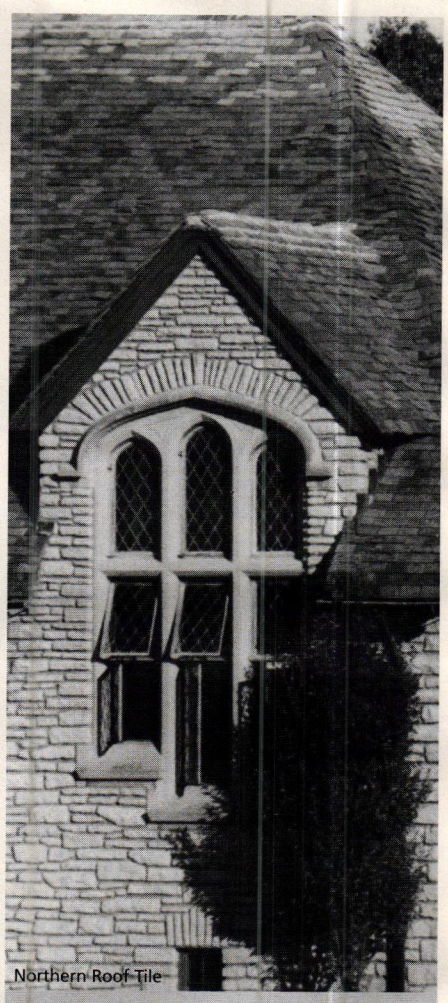

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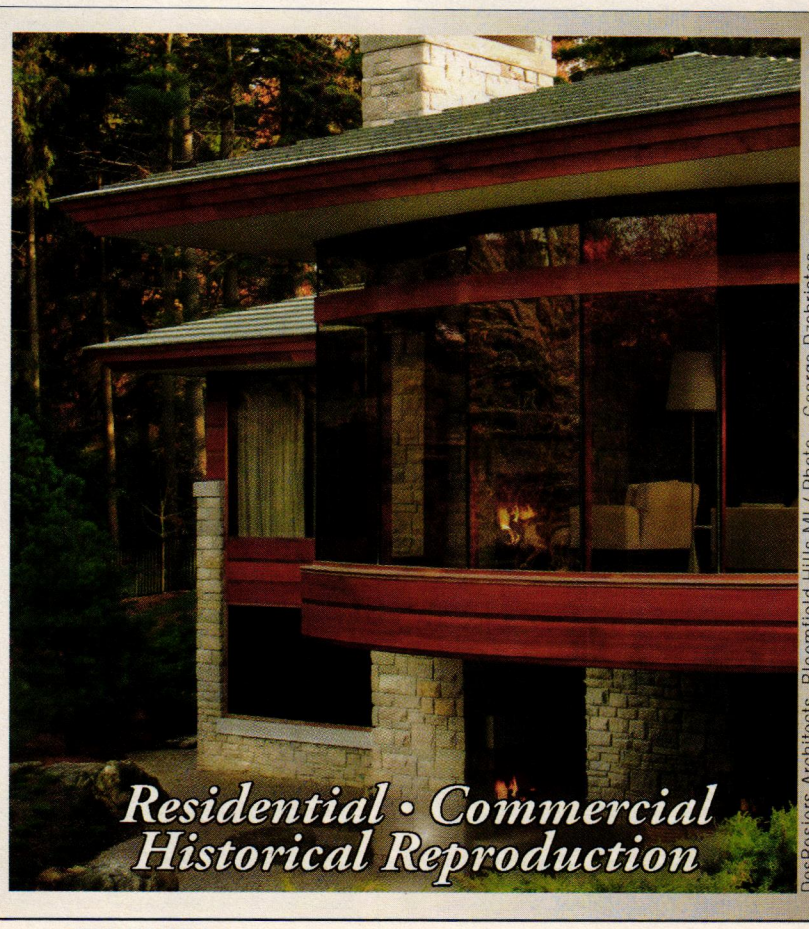

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For details on the Awards program, judging criteria and submission requirements, go to

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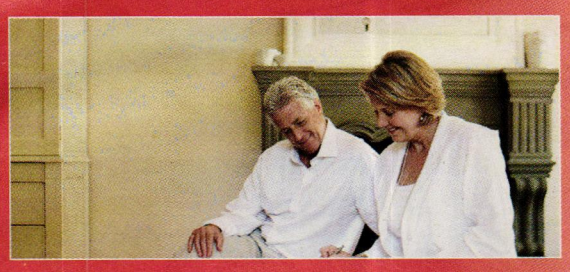

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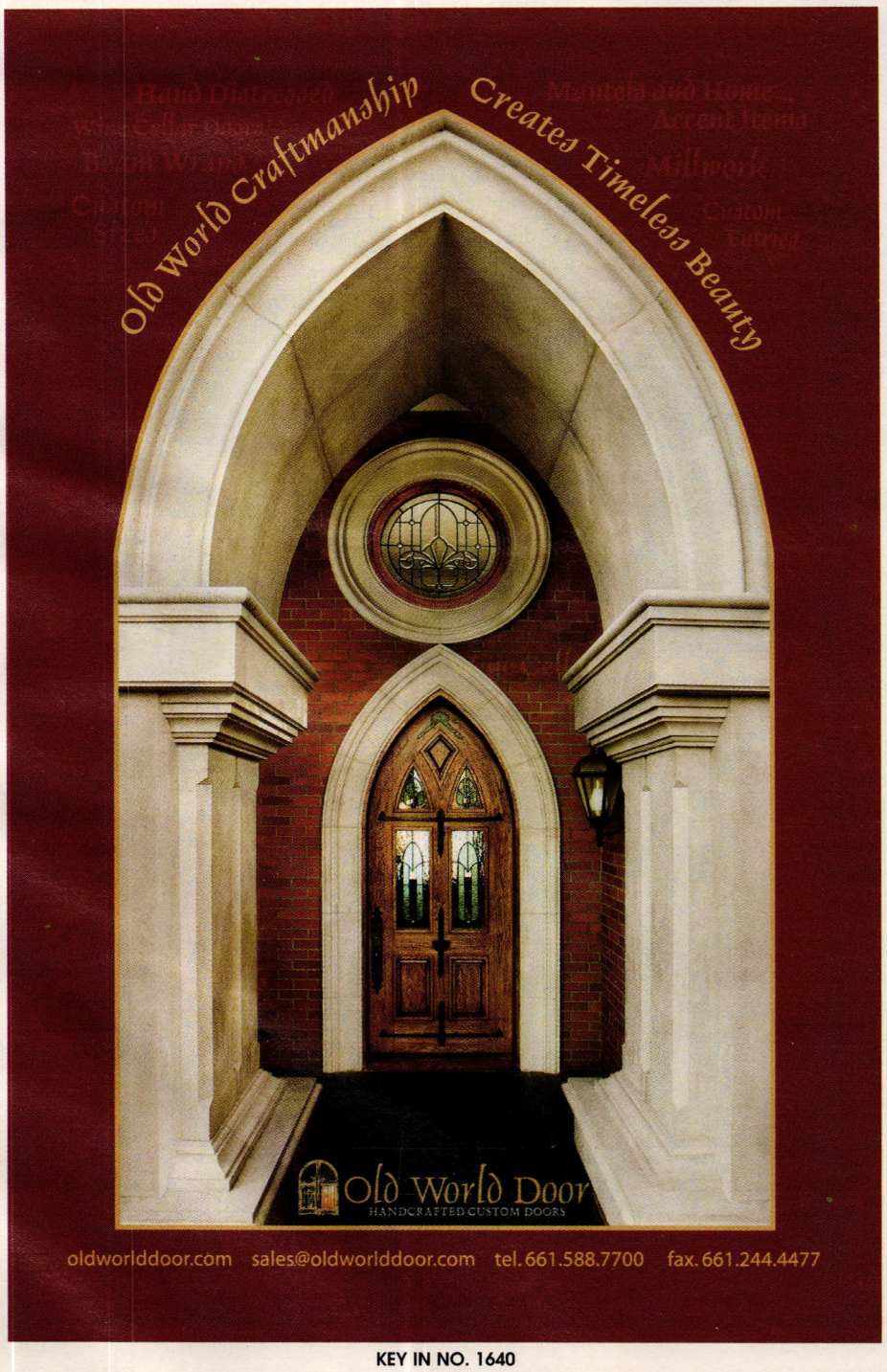

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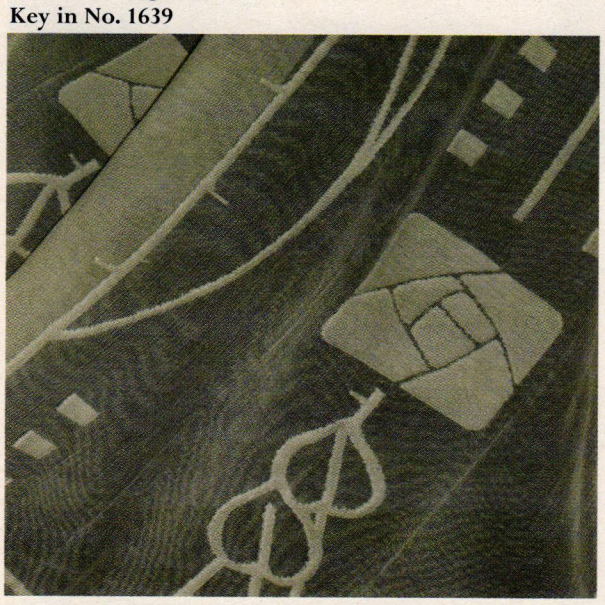
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
Key in No. 2930

Cooper's Cottage Lace
866-579-5223; No fax
www.cottagelace.com
Amherst, MA 01004

Manufacturer of Arts & Crafts style lace curtains: 100% cotton Madras weave; for historic interiors; custom sizing available.
Key in No. 1639



Cooper's Cottage Lace manufactured this Art's and Crafts-styled lace curtain in a cotton Madras weave.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

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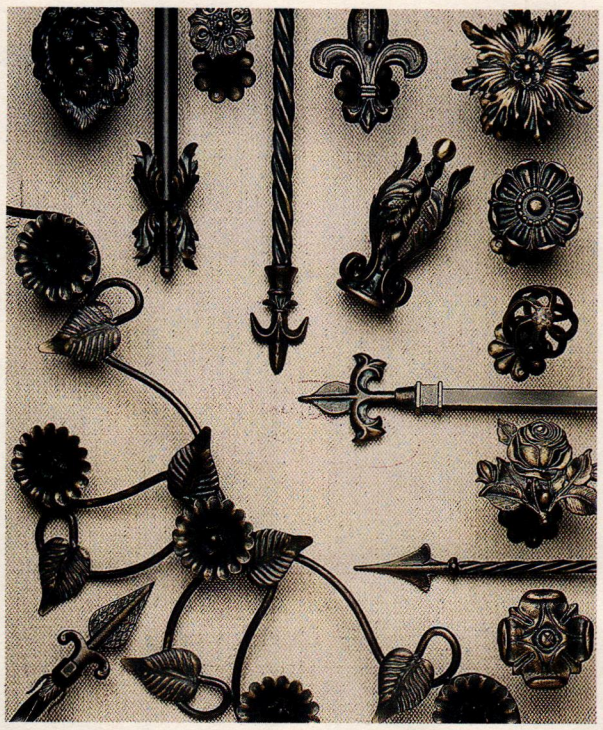

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www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

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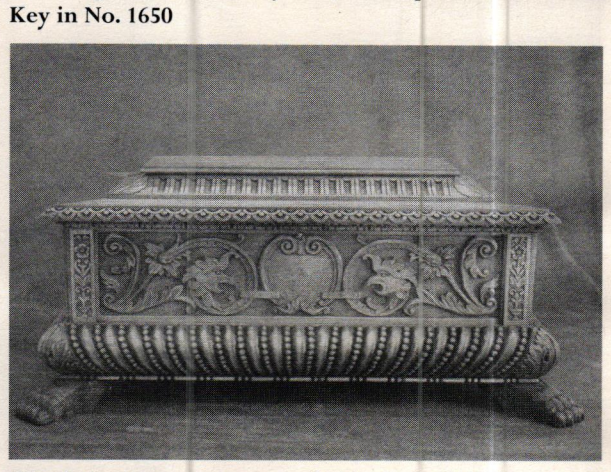

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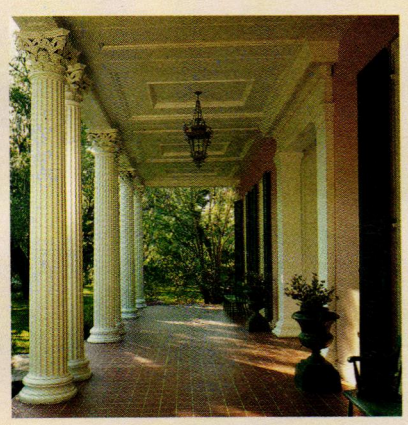

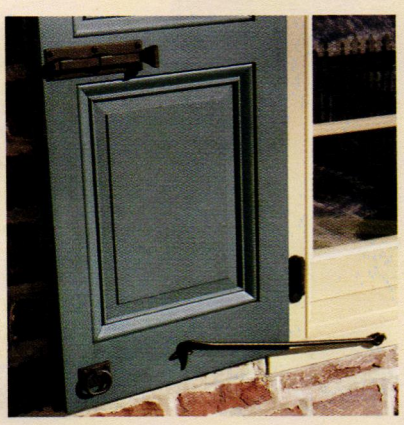

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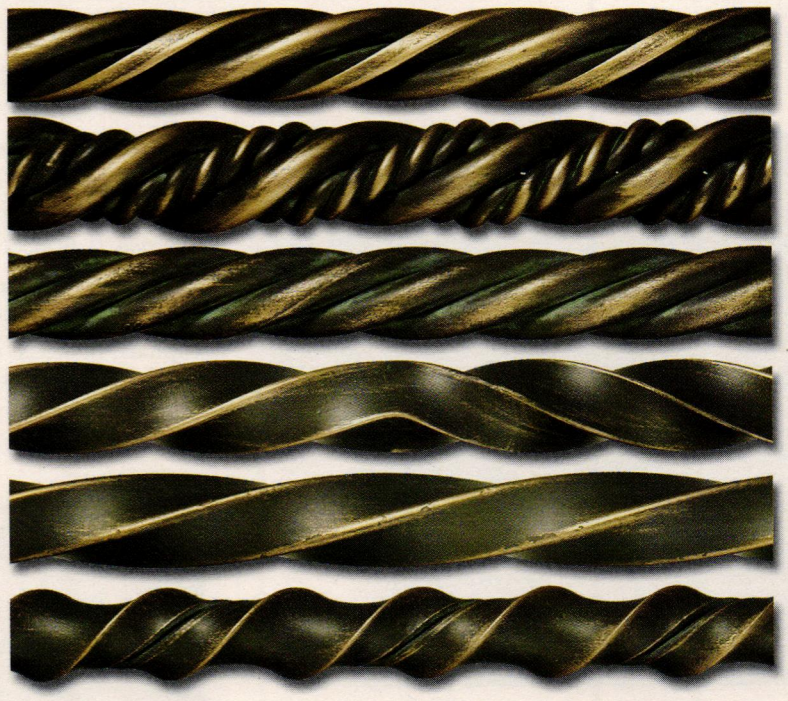

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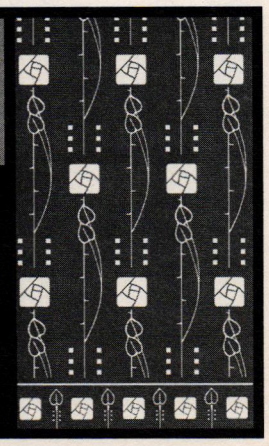

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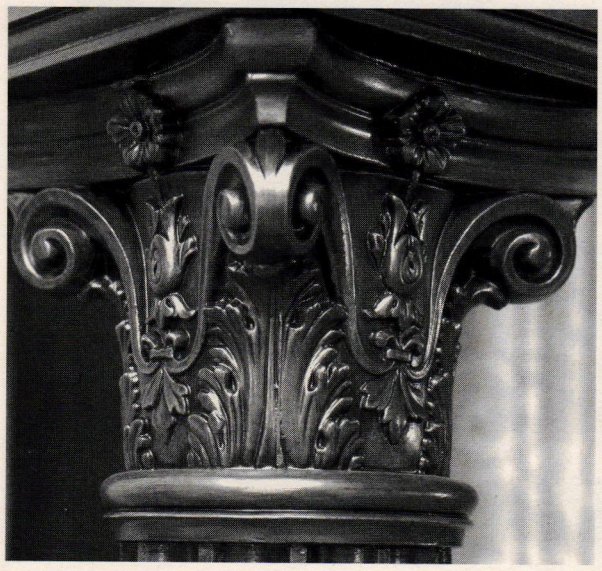

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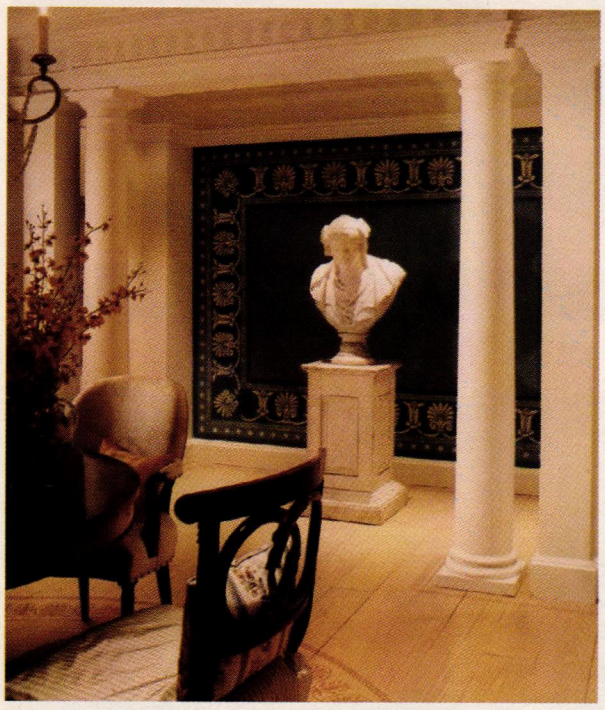

Chadsworth's Plain PolyStone columns with Roman Doric capitals and attic bases are used with the company's authentic replication plain Roman Doric pilasters to add architectural interest to this hallway.

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www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Key in No. 210

These fluted columns from Decorators Supply were installed at Dean Gardens in Alpharetta, GA.

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.
Key in No. 8210

Fagan Design & Fabrication manufactured these Roman Doric columns with Attic bases.

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Key in No. 806

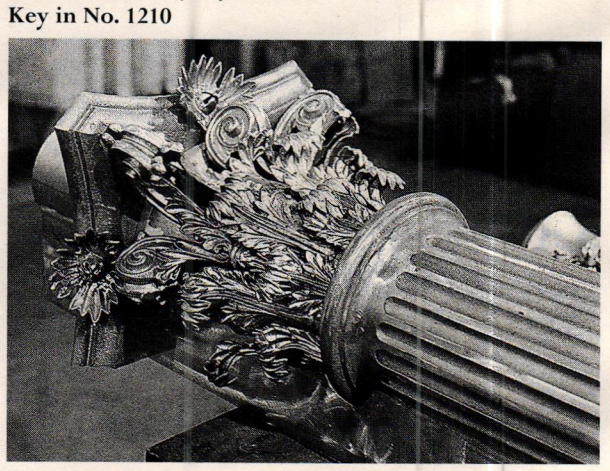
This custom-carved mahogany capital from Goodwin Associates tops a marble column.

Haddonstone (USA) Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Key in No. 4020

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Key in No. 1210



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Key in No. 7380

Wood Flooring

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and key in the appropriate reader service number.

Authentic Wood Floors, Inc.
800-765-3966; Fax: 717-428-0464
www.authenticwoodfloors.com
Glen Rock, PA 17327

Manufacturer of flooring, paneling, molding & wainscoting: antique wood (beams & board stock) reclaimed from houses, barns & factories & recycled; milled & kiln dried; wide-board, strip & random-width flooring.
Key in No. 8000

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop,WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.
Key in No. 521

Bear Creek Lumber supplied this hardwood flooring.

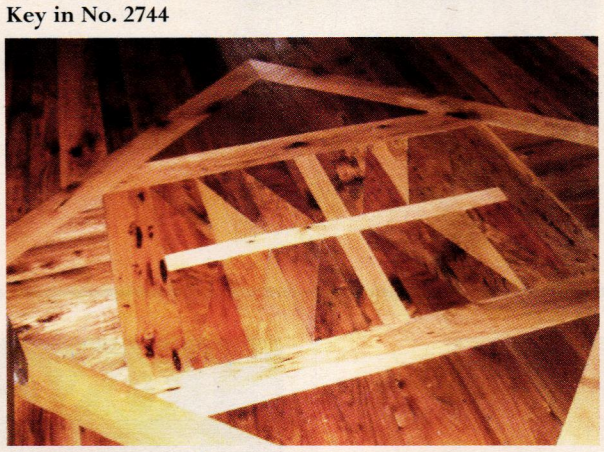
Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Key in No. 3950

Resawn flooring from Sylvan Brandt is cut from old beams to match the grain and character of antique floors.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
Key in No. 2744



Carlson's Barnwood Co. supplied this antique Americana mixed-species inlay and the antique oak flooring that surrounds it.

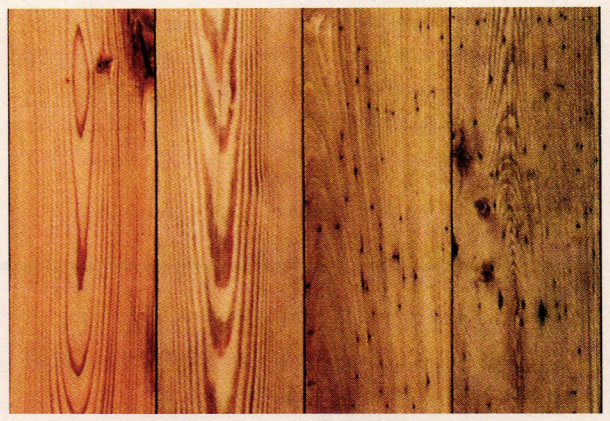
Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.
Key in No. 8780

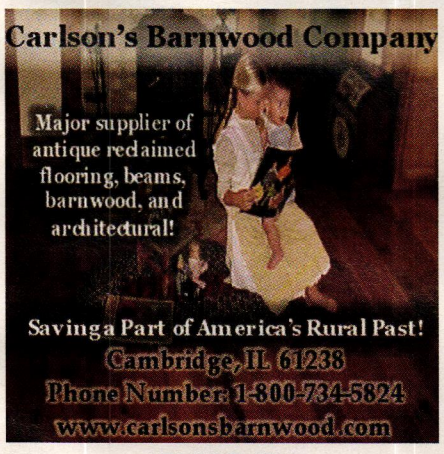
Chestnut Specialists manufactured this flooring, which is a combination of re-milled chestnut, red and white oak.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.
Key in No. 7480



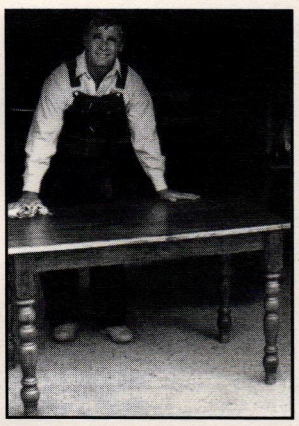
Authentic 19th-century reclaimed barn wood from Country Road Associates in pine, hemlock, chestnut and other species can be used as flooring.



KEY IN NO. 2744

KEY IN NO. 1638

"19th CENTURY BARNWOOD IS MY BUSINESS"



"We're the only makers of 19th Century style furniture to use 19th C. barnwood."

Shown here: FARM TABLE. Farm tables bring to mind families enjoying a bounty of good eating. That's why we have adapted it for contemporary living or traditional settings. This simple, yet uniquely beautiful dining table is 72"L x 36"W x 30"H, and comfortably seats 8.

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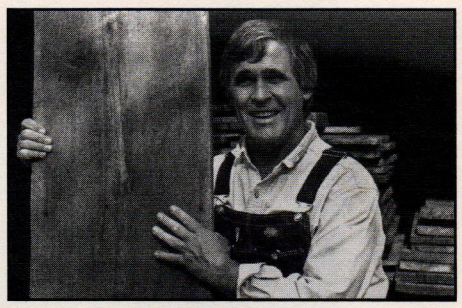

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- Random widths from 3" to 20".
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- Large quantities available.
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- HAND-HEWN BEAMS up to 13" wide, random lengths.

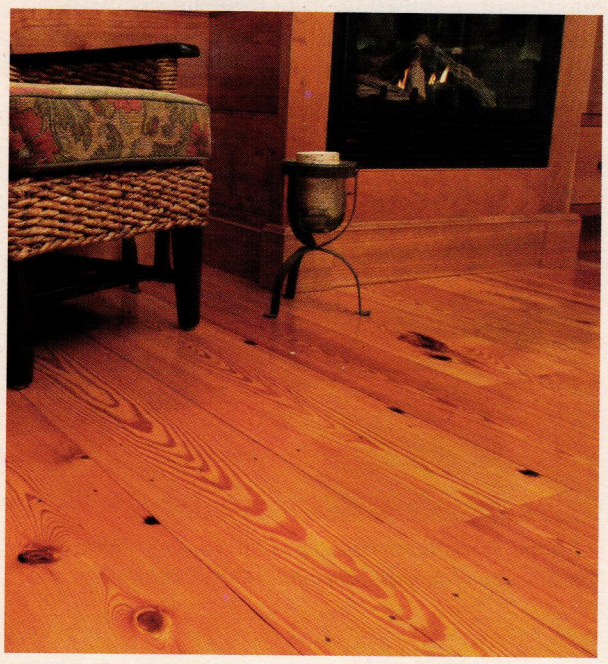
KEY IN NO. 7480

Longleaf Lumber

617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; barn boards.

Key in No. 272



This antique heart-pine floor from Longleaf Lumber is in a select flat-sawn grade.

Longwood Antique Woods

859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505

Supplier of antique flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms; reclaimed brick.

Key in No. 1148

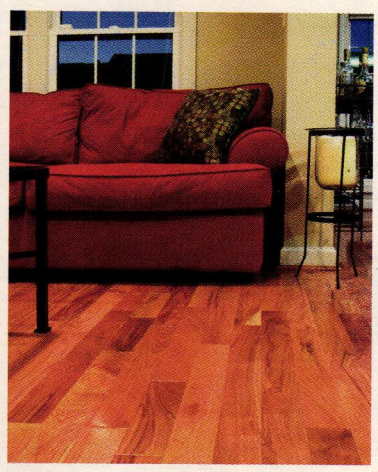
This Sheppard's Oak antique flooring by Longwood was produced from barn siding.

Lumber Liquidators, Inc.

800-FLOORING; Fax: 757-566-0621
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; cork flooring; grilles; maple & cherry butcher blocks; 75 locations nationwide.

Key in No. 1261



Lumber Liquidators supplied this Bellawood prefinished hardwood flooring, which is available in a variety of wood species and grades.

Superior Moulding, Inc.

800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.

Key in No. 138

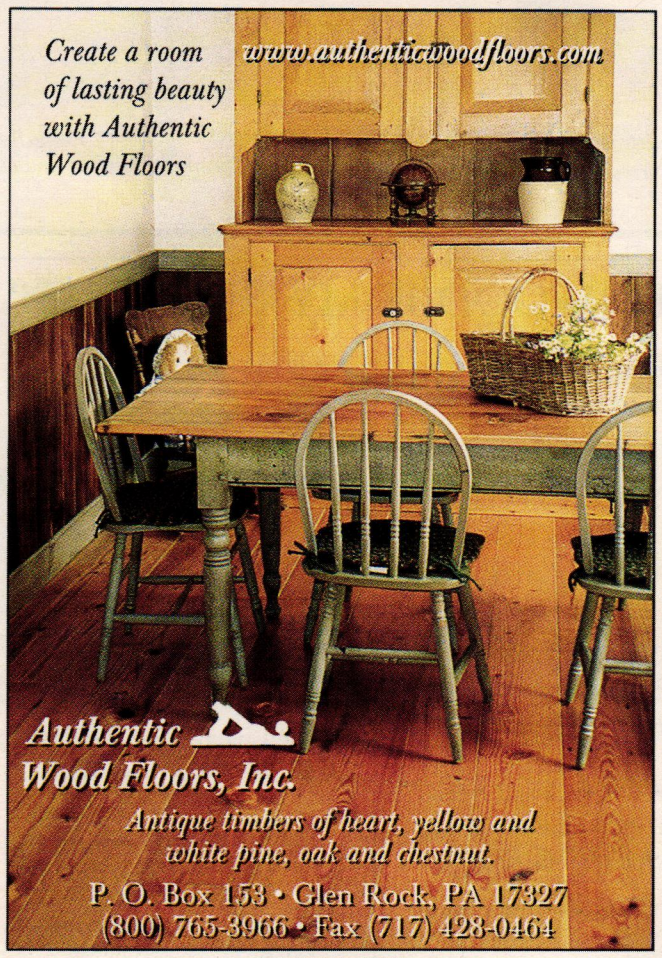
WidePineFlooring.com

800-471-8715; Fax: 401-783-4494
www.widepineflooring.com
West Kingston, RI 02892

Supplier of eastern white pine & southern long leaf heart-pine flooring.

Key in No. 1638

This flooring was supplied by WidePineFlooring.com.



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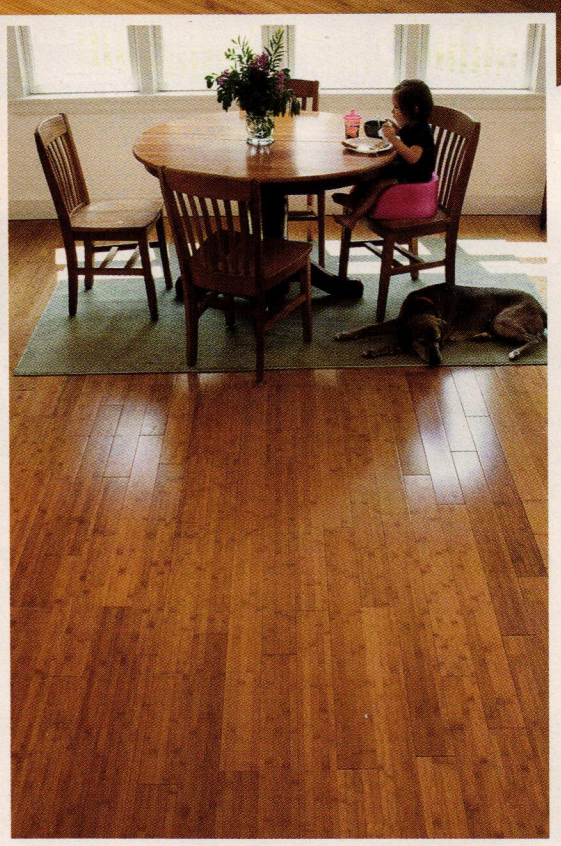
www.period-homes.com

Going green?

Morning Star Bamboo Flooring is one of the best bamboo floors on the market. It is produced from old growth bamboo reeds that are at least four years old, thereby increasing hardness. Morning Star Bamboo Flooring creates a naturally beautiful and ecologically friendly product that evokes a feeling of luxury. Bamboo flooring from Morning Star will add harmony to any home. The **30-year warranty** will ensure enjoyment for years to come.



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1-800-HARDWOOD

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KEY IN NO. 1261

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Hand Hewn Barn Beams-
Weathered Barnsiding
Chestnut - Oak - Pine
Dave Wasley 860-283-4209
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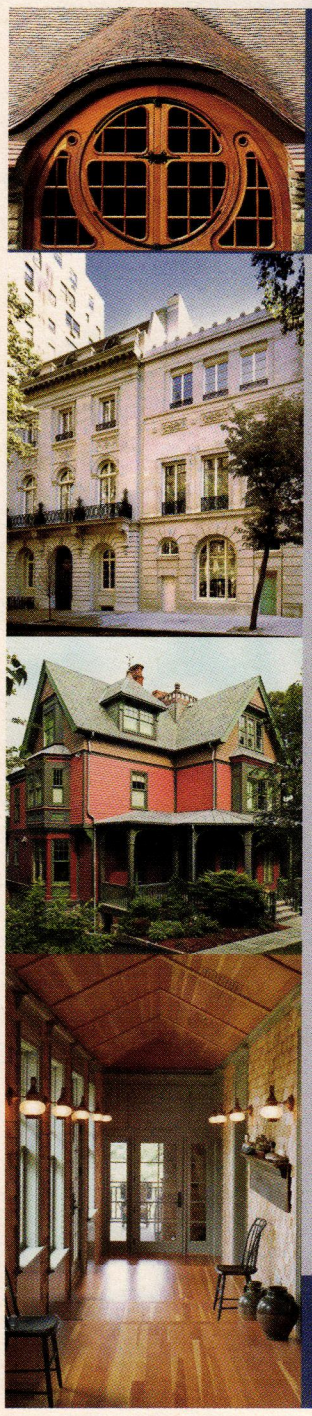

Call for Entries
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Honoring Excellence in Traditional Residential Design

Co-produced by *Period Homes* and *Traditional Building* and the Traditional Building Exhibition and Conference

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Judging is by a panel of distinguished design professionals selected by the editors of *Period Homes* and *Traditional Building*.

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www.palladioawards.com

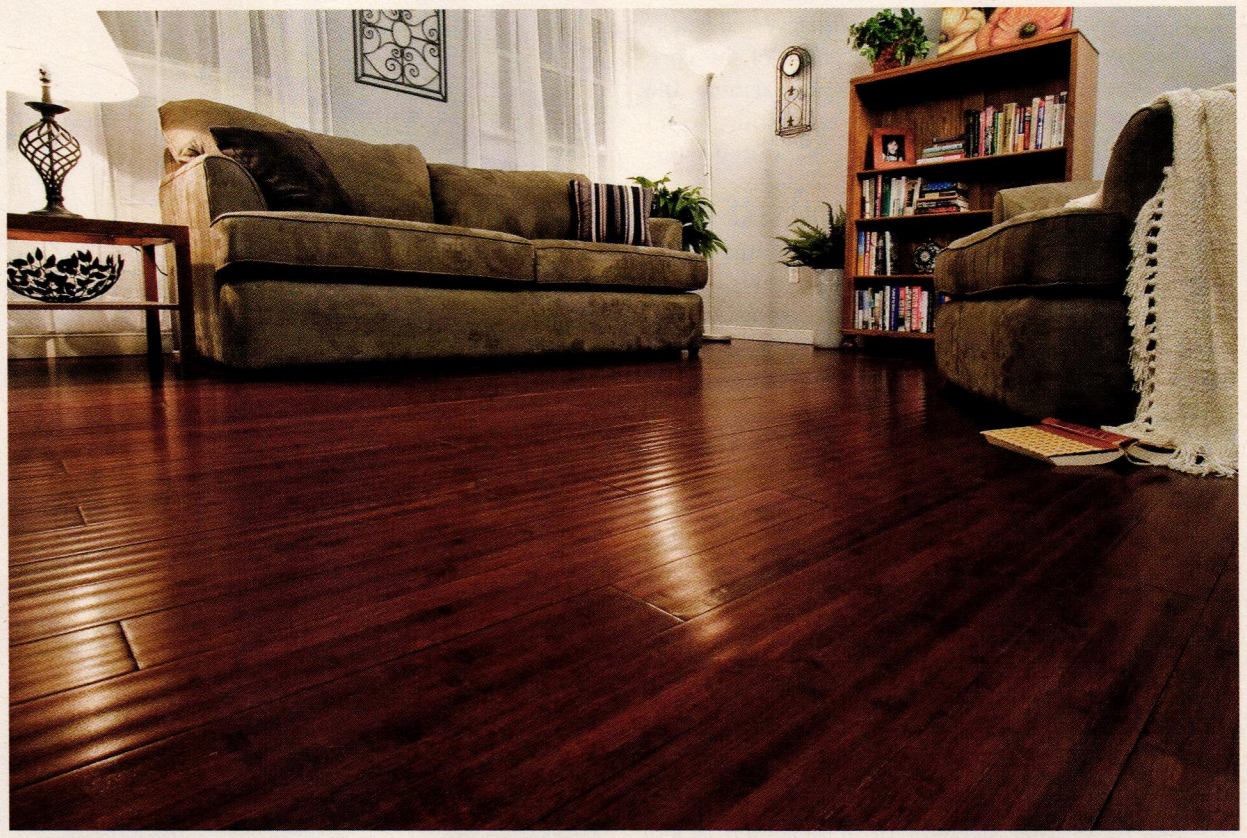
Alternative Options

Today's alternative flooring options include cork, bamboo and antique wood. *By Nicole V. Gagné*

The supremacy of wood as the homeowner's flooring of choice is, has been and will probably always remain inviolate. Nevertheless, there are sub-categories of flooring which have become increasingly important to the housing market in recent decades. The reliance upon reclaimed wood has continued to grow, whether one is restoring a vintage house or constructing a new residence in a traditional style. Alongside this familiar alternative, there are two other major contenders for flooring: cork, usually from Portugal or Spain; and bamboo, primarily supplied from China. These three options, appealing to varying tastes and aesthetic requirements, have redefined today's flooring market. As the demand for renewable and/or recycled materials spreads, their popularity will inevitably expand even further.

Alice DeGennaro, co-owner of Longleaf Lumber, LLC, of Cambridge, MA, estimates that approximately 10 percent of the company's business is in cork and bamboo. Tom Sullivan, founder and chairman of Toano, VA-based Lumber Liquidators, estimates that cork and bamboo account for 10 to 20 percent of his company's business. Where the two differ markedly is in their sense of the types of homes for which they supply these alternative floorings. Lumber Liquidators sells from over 140 different locations nationwide, making it difficult for Sullivan to determine how much of their cork and bamboo goes into old houses as opposed to new houses built in period styles. DeGennaro's business, however, has a more regional clientele, and so she has observed a distinct predominance toward vintage houses. "The bulk of our business in the Boston area," she says, "and 80 percent of it involves old houses."

Both suppliers attest to the growth in public consciousness of environmental concerns, as the green movement has definitely expanded the number of customers for both cork and bamboo flooring. "Bamboo has always been very popular, but when it first came out, about 10 or 12 years ago, we thought that it could be a fad and might not last," says Sullivan. "It's become more and more popular. I think originally it was more the look of bamboo, but now people like it because it's green. And I think the same goes for cork."



The Morning Star Potala Palace is a handsome, hand-scraped, prefinished bamboo flooring of medium hue offered by Lumber Liquidators. *Photo: courtesy of Lumber Liquidators*

The series of Lisbon Cork prefinished floating flooring from Lumber Liquidators includes the attractive "Van Gogh" shown here; others named after famous painters include "Dali," "Miro," "Matisse," "Monet," "Goya" and "Cassat." *Photo: courtesy of Lumber Liquidators*

Longleaf Lumber's wide-plank bamboo flooring is manufactured in the Chinese factories of Teragren LLC. Bamboo is a very hard flooring material, rivaling white oak and rock maple. (Although the pandas native to China require bamboo for both their habitat and nourishment, the timber bamboo Moso that's used to make this flooring is unsuitable for the bears in either capacity.) *Photo: courtesy of Teragren LLC*

"The green movement has definitely helped us in some ways," says DeGennaro. "I find that the people who are going for bamboo or cork are very, very conscious of the environment. I also think one of the things going for these products is the price point, which is better than most of our reclaimed material."

Bamboo and cork are grown and harvested, making these resources renewable. The bark of the cork oak is periodically harvested without harming the tree, and it regenerates itself after harvesting, so no trees are felled. Similarly, bamboo is harvested without killing the plant.

Reclaimed wood flooring has a different green virtue – the wood is rescued from dilapidated buildings and recycled for use in other houses. This type of flooring is only a minor aspect of business for Lumber Liquidators, which is primarily a supplier of new hardwood flooring. "We don't do a huge amount of reclaimed wood flooring," says Sullivan. "Even though it's pricy, people like the look of it, and they want the reclaimed Southern yellow pine, the heart pine, and so forth. They also like the reclaimed wood because it usually has a story to it, coming from some older warehouse or home. But I would say that that part of our business would be under five percent."

At Longleaf Lumber, however, the reverse is true; about 90 percent of the firm's business is in the milling of antique flooring; salvaged heart-pine beams and decking predominate, with additional lines of chestnut, oak, white pine, maple and other species. Among her customers, DeGennaro has observed that the appearance and strength of a reclaimed wood floor have been even more compelling than its status as a recycled product. "With the reclaimed material, you get a lot more character," she says. "There's distress in the boards, and they have a warmer feeling, with wide, rich tones. Also, with the reclaimed products, you'll see trends. Right now, everybody wants oak. A couple of years ago, everybody wanted reclaimed chestnut. Heart pine is pretty much steady, but with the oak and the chestnut, it goes back and forth, and now oak is very popular. It's beautiful but it's also very hard. So many people come in and say, 'I've got three kids and two dogs – what's the hardest surface I can buy from you?' And for us, besides our reclaimed maple factory flooring, it's oak."

Lititz, PA-based Sylvan Brandt, LLC, specializes in reclaimed and resawn flooring from lumber taken out of 18th-, 19th- and early-20th-century buildings. Reclaimed species include white pine, yellow pine, oak and poplar, while resawn species include heart pine, white pine, chestnut and oak. "It's all barn wood," says Genna Antes, the firm's head of advertising and promotion, "except for the heart pine – sometimes that will come out of turn-of-the-century factories, because they used big, heavy, southern heart-pine beams in those buildings."

The Avant Garde Moss-Tuscany floating floor supplied by Longleaf Lumber is manufactured and finished in Portugal by WE Cork. Cork flooring is highly resistant to wear, thanks to the cellular structure of cork. Any marks made by furniture will leave a minimal residual indentation. *Photo: courtesy of WE Cork*

Antes notes that green concerns have come to rival aesthetics among customers choosing reclaimed flooring. "It's definitely both," she says. "Over the last couple of years, we've probably had more people who are looking specifically for a green product, but it hasn't been an extreme change for us. We have those customers who definitely appreciate the fact that all of our flooring is being reused from wood that's been cut down for years and years; they appreciate the fact that we have essentially a green product, a sustainable flooring product. And then we have the customers who are searching for a certain period look. So I would say it's a mixture of both."

More than half of Sylvan Brandt's customers don't live in old houses. "Of course, we do have customers who are restoring vintage houses and using our flooring to maintain the integrity of their old house," says Antes. "But I would say that we actually sell more often to houses of newer construction, or houses from the 1950s, '60s or '70s." Like DeGennaro, Antes has also been impacted by the trends in tastes within the reclaimed-wood flooring market. "Our weatherboard, which is made out of barn siding, is now one of our most popular floors," she says. "It's very rustic and blends very well inside of a house that already has some of its original flooring. And it's one of our less-expensive floors too, so that one does very well."

The installation of antique-wood flooring from Sylvan Brandt is usually done by a professional, and the firm readily provides recommendations for skilled installers. At Longleaf Lumber, DeGennaro notes that clients also usually use professional installers. "But I do have people who will come in for our wide white pine," she says. "That's a very soft wood, and you're just going to face nail it from the top of the boards, so many people put that in themselves. And both the cork and the bamboo flooring are available in floating-floor applications – an interlocking system that clicks together – and people are doing that themselves."

"We sell to the do-it-yourselfer, and we can also recommend installers," says Sullivan. "With bamboo and cork, a lot of people will do it themselves because it's a little easier than a regular floor. In cork, we have a type that clicks together, so you don't need any nails or glue, and in bamboo, we have that same style as well as a nail-down flooring. Of course, a lot of people won't do it themselves, so they'll buy it and have someone else install it, either someone we recommend or their own contractor." ■

Unwanted and/or structurally unsound buildings of the 18th, 19th, and early-20th centuries are painstakingly disassembled by Sylvan Brandt, who recycles the reclaimed wood for use by today's homeowners. The flooring shown is 200-year-old resawn antique oak. *Photos: courtesy of Sylvan Brandt*

Non-Wood Flooring

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American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Key in No. 172

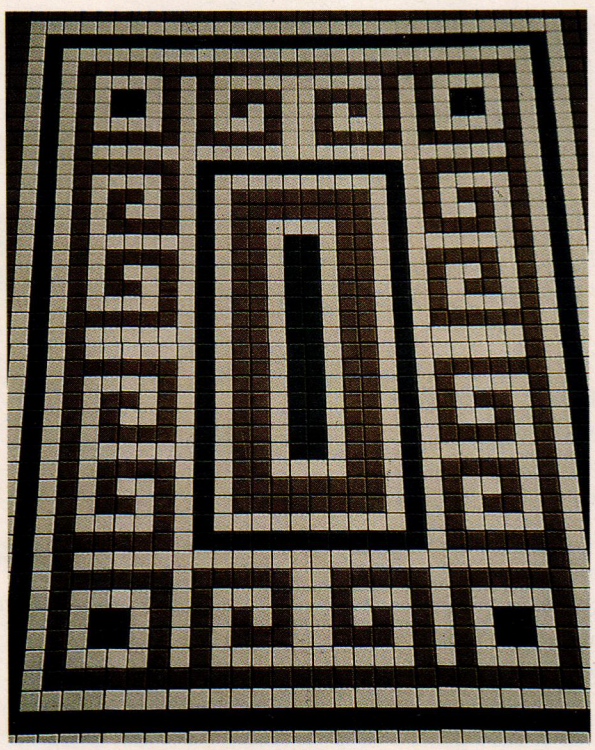
American Restoration Tile manufactured this 1-in. hexagonal, unglazed porcelain flooring tile.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008

Carreaux du Nord
920-553-5303; No fax
www.carreauxdunord.com
Two Rivers, WI 54241

Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995.
Key in No. 1131



This Greek Revival-style, 36x48.-in. mosaic floor was manufactured and installed by Designs in Tile for an entry to a brownstone.

Designs in Tile
530-926-2629; Fax: 530-926-2629
www.designsintile.com
Mt. Shasta, CA 96067

Manufacturer of custom tile & murals: Victorian, English & American Arts & Crafts; Anglo-Japanese, Wm. Morris/DeMorgan, Tropico, Malibu, Catalina, Neogrec, Gothic Revival, Art Nouveau & other styles; cut-tile encaustic flooring.
Call for more information.

Longleaf Lumber
617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; cork flooring.
Key in No. 272

Lumber Liquidators, Inc.
800-FLOORING; Fax: 757-566-0621
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; cork flooring; grilles; maple & cherry butcher blocks; 75 locations nationwide.
Key in No. 1261

Subway Ceramics
608-237-7274; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

Supplier of handcrafted ceramic subway tile for kitchens, bathrooms, foyers, fireplaces, door & window frames, flooring & more: geometric mosaics.
Key in No. 1635

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* Spiral
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www.period-homes.com

Interior Molded Ornament

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and key in the appropriate reader service number.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008

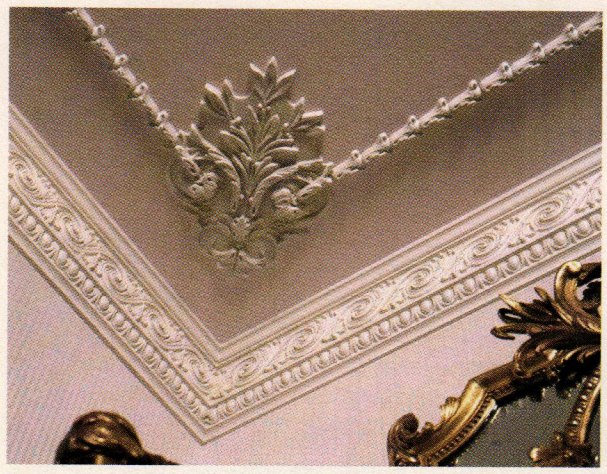
Surface-mounted niches are available in various sizes and styles from Architectural Products by Outwater.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Key in No. 1580 for PolyStone; 180 for wood

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

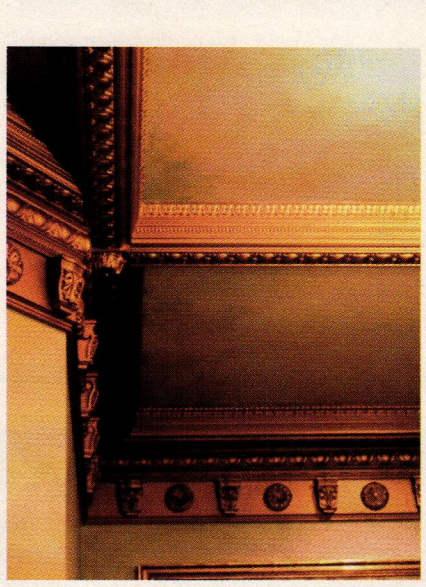
Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Key in No. 210



Decorators Supply manufactured this hand-cast plaster cornice and floral decoration.

Frank Morrow Co.
800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905

Designer & manufacturer of more than 6,000 ornamental metal trims (embossed banding & perforated gallery), stampings (leaves, flowers, husks, bobeches, animals & more) & motif gray iron castings.
Key in No. 1501



Layers of decorative molding, rosettes and corbels supplied by Goodwin Associates add interest to this coffered ceiling.

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Key in No. 806

Haddonstone (USA) Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

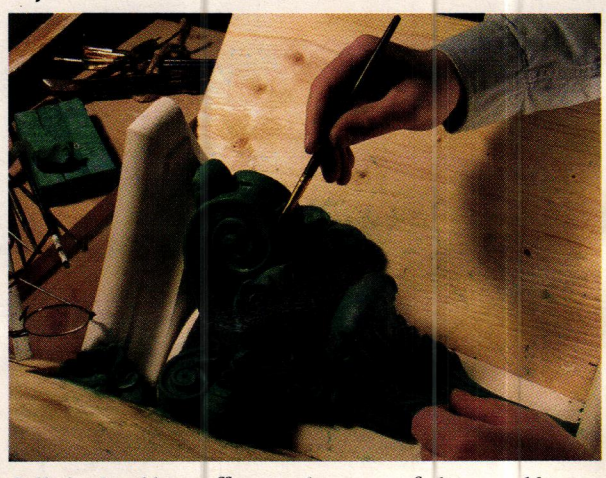
U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Key in No. 4020

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; decorative elements.
Key in No. 270

Palladio Mouldings
905-305-0000; Fax: 905-305-0001
www.palladiomouldings.com
Markham, ON, Canada L3R 3W9

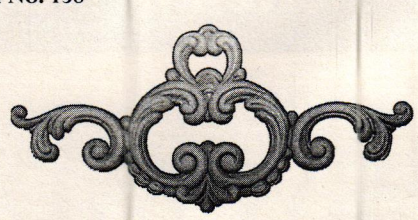
Designer & manufacturer of interior plaster moldings: cornices, panel molding, chair rail, casings, corner blocks & baseboards; for commercial & residential use; restoration services.
Key in No. 1627



Palladio Mouldings offers a wide variety of plaster moldings for interior use.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Key in No. 138



Superior Moulding's line of embossed wood appliques includes the model # 3320, which measures 12¾ x 6 ⅛ in.

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manufacturer of decorative metal trims & stampings since 1929

Free CD Catalog of 6,000+ finely detailed patterned metal trims (solid or perforated), embossed decorative stampings, and grey iron motif castings.

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300+ Pages

Includes:
Decorative Metal Bandings & Perforated Gallery Catalog
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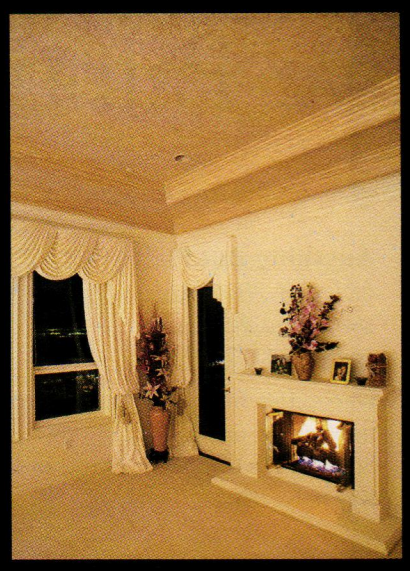
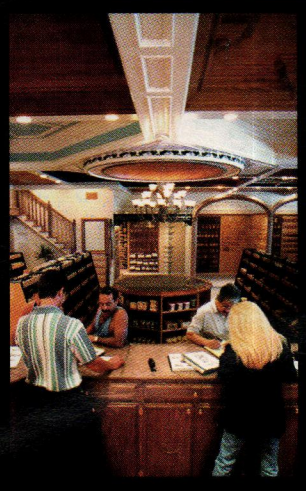
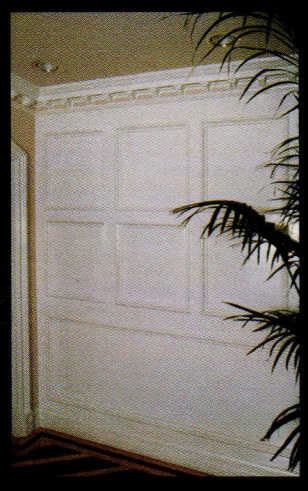
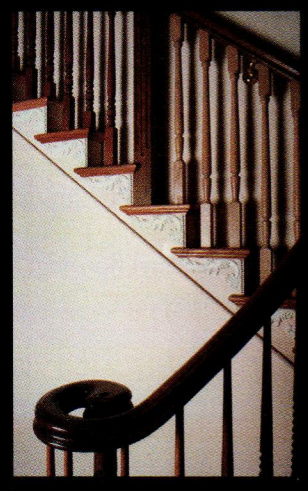
www.frankmorrow.com ♦ sales@frankmorrow.com

KEY IN NO. 1501

SUPERIOR MOULDING INC.



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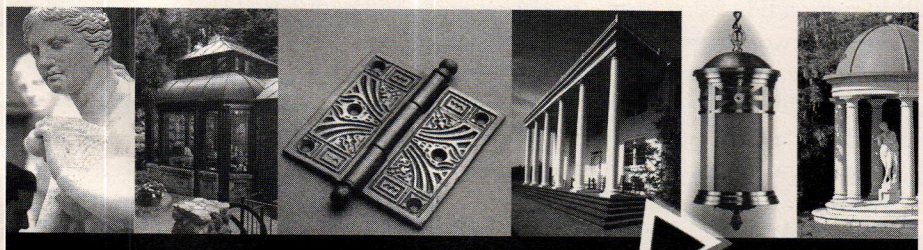

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KEY IN NO. 1627

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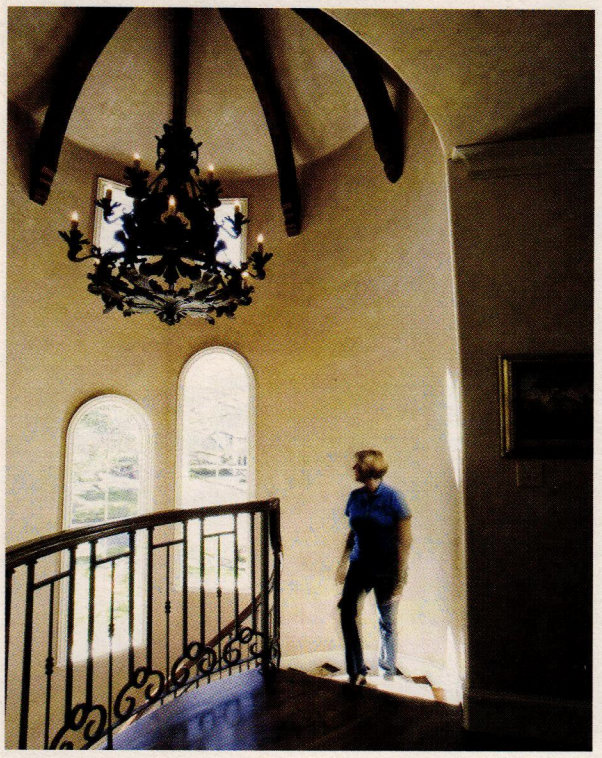

This plaster veneer finish was provided by Anything But Plain.

Anything But Plain, Inc.
281-444-2070; Fax: 281-444-2081
www.abpstudios.com
Houston, TX 77066

Decorative finisher & licensed school of decorative finishes for professionals: supplier of Aqua Finishing Solutions, scaffolds, ladders, stencils & books.
Key in No. 8047

Big Wally's Plaster Magic
802-254-9099; Fax: Same as phone
75 Southern Ave.
Brattleboro, VT 05301

Manufacturer of repair adhesive: water-based, environmentally friendly, all-purpose adhesive; repairs cracked walls, ceilings, other architectural elements & ceramic & vinyl flooring; stronger bond than conventional adhesives.

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period ceilings; plaster, GRG & polymer-modified gypsum; design services.

KEY IN NO. 8047

Calendar of Events

NATIONAL BUILDING MUSEUM'S WOMEN OF ARCHITECTURE LECTURE PROGRAM, March 9-15, 2009. The National Building Museum in Washington, DC, will partner with the Beverly Willis Architecture Foundation (in conjunction with Women's History Month) to hold its annual lecture program on the topic "Women of Architecture." For more information, visit www.nbm.org/programs-lectures/series/women-of-architecture.html.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, March 12-14, 2009. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Hynes Convention Center in Boston, MA. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA, as well as the Palladio Awards presentations. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

RESIDENTIAL DESIGN & CONSTRUCTION CONVENTION & TRADESHOW, April 1-2, 2009. The Boston Society of Architects will host its Residential Design and Construction Convention and Tradeshow at the Seaport World Trade Center in Boston, MA. The event will focus on New England's residential design and construction industry and welcomes professionals as well as homeowners. For more information, visit www.rdcboston.com.

ICA&CA TRADITIONAL KITCHEN WORKSHOP, April 18, 2009. The ICA&CA will conduct a workshop, "The Traditional Kitchen: Combining Classical Practice with State of the Art Design." Topics include an overview of the history of the kitchen, planning issues, cabinetry designs and details, appliances and plumbing fixtures and lighting. Participants are encouraged to bring plans or photographs of their own work for discussion. For more information, visit www.classicist.org or call 212-730-9646.

NOMMA'S 2009 METALFAB CONVENTION & TRADE SHOW, April 21-25, 2009. The National Ornamental & Miscellaneous Metals Association (NOMMA) will hold its largest event, the MetalFab convention and trade show, in Long Beach, CA. The event will offer workshops, presentations and the chance to learn about the latest services in the ornamental metalwork industry. For more information, visit www.nomma.org.

AIA 2009 NATIONAL CONVENTION & DESIGN EXPOSITION, April 30-May 2, 2009. The AIA 2009 National Convention and Design Exposition will take place at the Moscone Center in San Francisco, CA. This year's theme, "The Power of Diversity: Practice in a Complex World," will focus on topics such as globalization of practice, sustainability, new values in design and more. For more information, visit www.aiaconvention.com.

NATIONAL GREEN BUILDERS PRODUCTS EXPO, May 27-29, 2009. The National Green Builders Products Expo will be held at the Las Vegas Convention Center in Las Vegas, NV. The expo is a trade-to-trade event focusing exclusively on green building products and services related to new construction, remodeling and renovation. For more information, visit www.ngbpe.com.

SGAA 100TH ANNUAL CONFERENCE, June 17-20, 2009. The Stained Glass Association of America will celebrate its 100th annual conference at the Renaissance Oklahoma City Convention Center in Oklahoma City, OK. The event includes presentations, art museum tours and suppliers' showcases. The conference theme is "Explorations in Change: Architectural Art Glass and Disaster Restoration." For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

13TH ANNUAL INTERNATIONAL PRESERVATION TRADES WORKSHOP (IPTW) & INTERNATIONAL TRADES EDUCATION SYMPOSIUM (ITES), August 25-29, 2009. PTN will partner with the Colorado Mountain College Historic Preservation program to hold its 13th annual workshop in Leadville, CO, alongside the ITES event. Symposium sessions and hands-on workshops focusing on preservation techniques will be held at the historic Hayden Ranch, a high country ranch that operated from 1872 to 1947. For more information, visit www.iptw.org/iptw09-home.htm.

NATIONAL PRESERVATION CONFERENCE, October 13-17, 2009. The National Trust for Historic Preservation will hold its annual conference in Nashville, TN. The conference offers a full range of preservation workshops, field sessions and networking opportunities. This year's theme, "Creating the Future in Harmony with our Pasts," will focus on Nashville's development in sustainable and cultural tourism. For conference updates, visit www.preservationnation.org/resources/training/npc/.

GREENBUILD 2009, November 11-13, 2009. The 2009 annual Greenbuild International Conference and Expo will take place in Phoenix, AZ. The three-day event is the world's largest event dedicated to green building and will feature LEED workshops, tours of the host city's green buildings and networking opportunities. For more information, visit www.greenbuildexpo.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com or call 413-566-5301.

Wallcoverings

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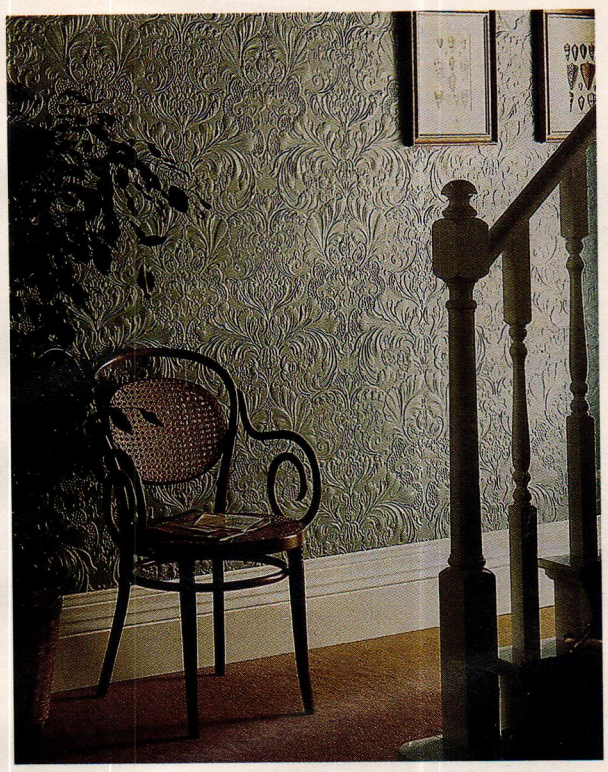

Architectural Products by Outwater supplies Lincrusta for decorating walls.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, wallcoverings, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008

Mason and Wolf
732-866-0451; Fax: 732-866-4264
www.mason-wolf.com
Freehold, NJ 07728

Manufacturer of hand-printed silkscreen reproduction wallpaper: coordinated borders, panels, room sets & ceiling ornament; Victorian & Arts & Crafts styles; custom reproductions & historical adaptations; online catalog.
Key in No. 1511

Mason &Wolf manufactured this Japanese-inspired "Osaka" silk-screen wallpaper.

KEY IN NO. 1511

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Ornamental Ceilings

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Sculptured Series ceiling panels from Outwater, available in nine traditional and contemporary finishes, measure 2x2 ft.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008

Ceiling panels with historical patterns are the specialty of Brian Greer's Tin Ceilings, Walls & Unique Metal Work.

Brian Greer's Tin Ceilings, Walls & Unique Metal Work
519-743-9710; Fax: 519-570-1447
www.tinceiling.com
Petersburg, ON, Canada N0B 2H0

Manufacturer of stamped-metal ceilings: tin, copper, brass & pewter; 2x2-ft. panels for easy installation; backsplashes, moldings, fillers & cornices, all with safety hems; medallions & rosettes; custom metalwork.
Key in No. 447

Many traditionally styled tin-ceiling patterns from Chelsea Decorative Metal Co. feature hand-painted finishes.

Chelsea Decorative Metal Company
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Manufacturer of pressed-tin ceilings, walls & backsplashes: stamped-metal sheets in 2x4-ft. sections; cornices in 4-ft. lengths, 2-9-in. widths; 6-, 12- & 24-in. repeat patterns; Victorian, Art Deco & other styles; shipped anywhere.
Key in No. 190

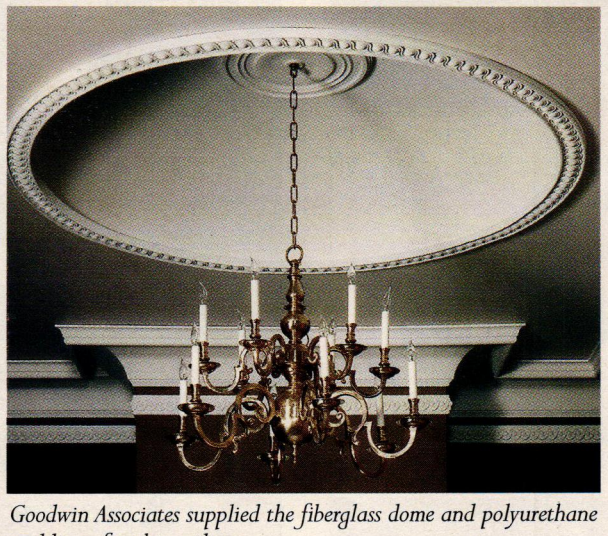
Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Key in No. 210

This ceiling design incorporates a centerpiece, corner ornament and lineal molding from Decorators Supply.

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

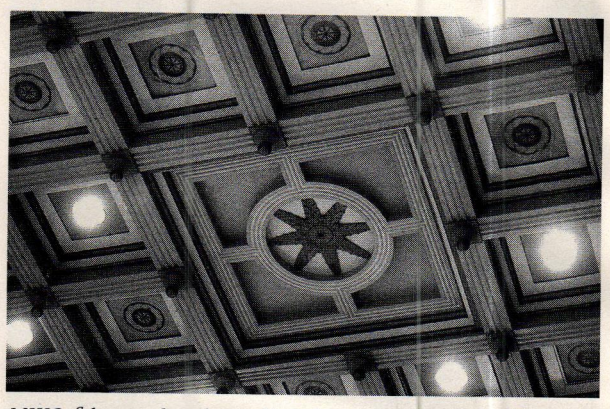
Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Key in No. 806



Goodwin Associates supplied the fiberglass dome and polyurethane moldings for this ceiling.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards.
Key in No. 8300



NIKO fabricated and installed these pressed-metal coffers.

Palladio Mouldings
905-305-0000; Fax: 905-305-0001
www.palladiomouldings.com
Markham, ON, Canada L3R 3W9

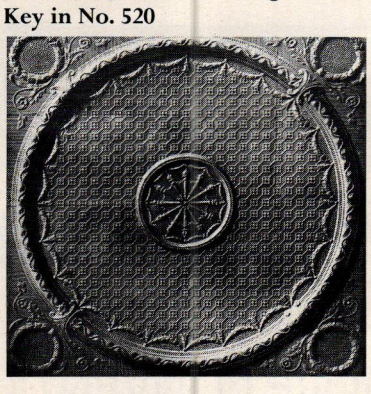
Designer & manufacturer of interior plaster moldings: cornices, panel molding, chair rail, casings, corner blocks & baseboards; for commercial & residential use; restoration services.
Key in No. 1627

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Key in No. 138

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.
Key in No. 520



Empire Center, model #8706 from W.F. Norman, is composed of eight ceiling plates, each measuring 24x48 in.

Wilbur, Frederick - Woodcarver
434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Manufacturer of traditional decorative interior & exterior carvings; furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
Key in No. 1650

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- **Multi-Unit**

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The deadline for entries is November 20, 2009.

For details on the Awards program, judging criteria and submission requirements, go to **www.palladioawards.com**

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The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live. **www.intbau.org**

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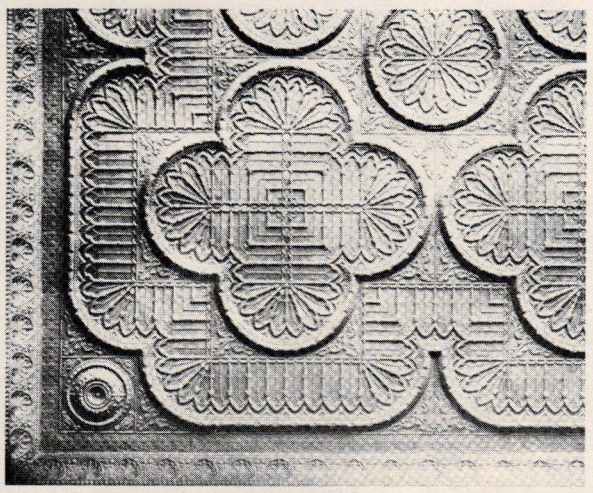

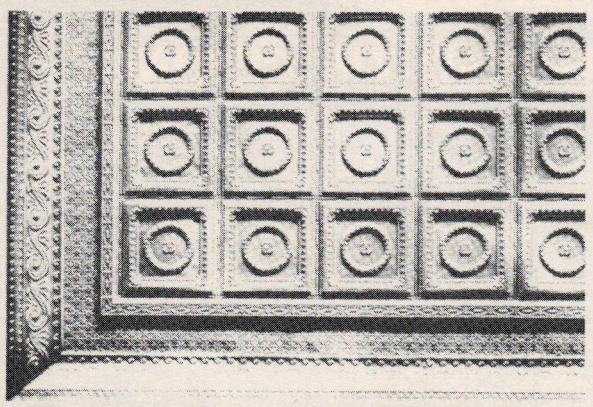

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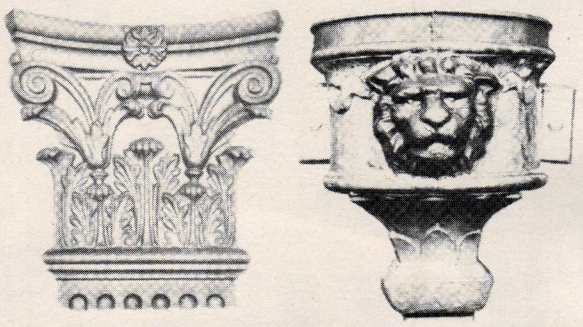

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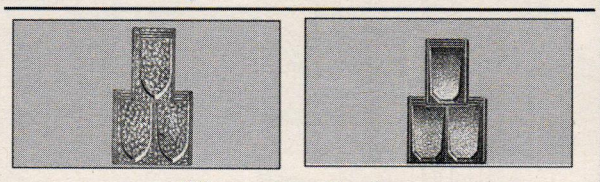
Original 1908 line of Victorian style "A" and "C" shingles...Available in galvanized steel and solid copper. Crestings, finials, and trim also available.



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W.F. Norman Corp. P.O. Box 323 Nevada, MO 64772 800-641-4038
wfnorman.com wfnorman@sofnet.com

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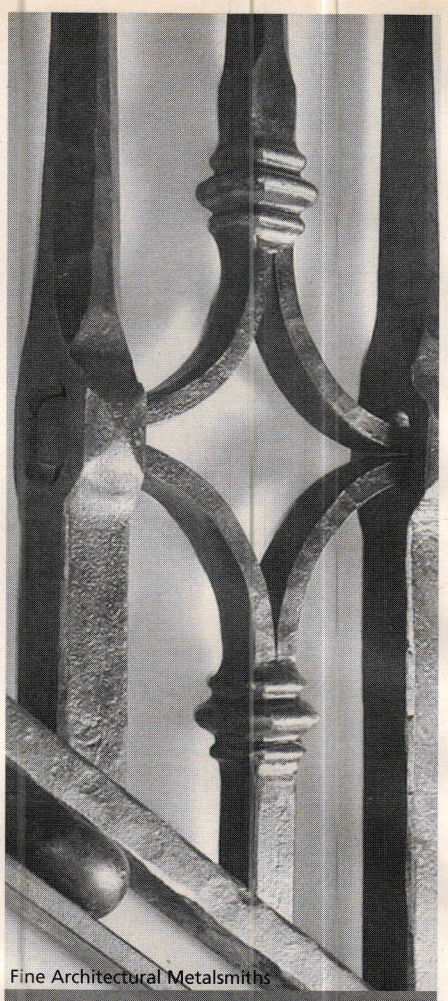

Fine Architectural Metalsmiths

www.period-homes.com

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NKC CONTRACTING CO.

For information on custom fabrication and/or installation contact:
Phone (412) 687-1517
3434 Parkview Ave., Pittsburgh, PA 15213

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Ceramic Tile

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and key in the appropriate reader service number.

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Key in No. 172

Carreaux du Nord
920-553-5303; No fax
www.carreauxdunord.com
Two Rivers, WI 54241

Manufacturer of handmade art tile for fireplaces, kitchen & bathroom walls & backsplashes & floor accent: many designs, including Arts & Crafts; since 1995.
Key in No. 1131

This glazed tile with a tulip design was handmade by Carreaux du Nord.

This custom-colored tile panel is model #DM-1 from Designs in Tile.

Designs in Tile
530-926-2629; Fax: 530-926-2629
www.designsintile.com
Mt. Shasta, CA 96067

Manufacturer of custom tile & murals: Victorian, English & American Arts & Crafts; Anglo-Japanese, Wm. Morris/DeMorgan, Tropico, Malibu, Catalina, Neogrec, Gothic Revival, Art Nouveau & other styles; cut-tile encaustic flooring.
Key in No. 250

DuQuella Tile
503-256-8330; Fax: 503-257-4773
www.tiledecorative.com
Portland, OR 97290

Designer & crafter of tube-lined & cuerda seca ceramic tile: wall tile for bathrooms, kitchens & fireplaces; decorative, accent, field & subway tile & more; Arts & Crafts, Bungalow, Art Deco & Art Nouveau styles.
Key in No. 1161

DuQuella Tile manufactures a selection of ceramic tile in Arts and Crafts, Art Nouveau and Art Deco styles.

Subway Ceramics
608-237-7274; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

Supplier of handcrafted ceramic subway tile for kitchens, bathrooms, foyers, fireplaces, door & window frames, flooring & more: geometric mosaics.
Key in No. 1635

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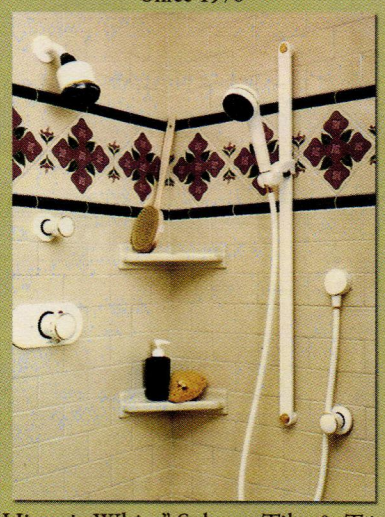

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P.O. BOX 90065 PORTLAND, OR 97290
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Interior Lighting

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Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008

Low-voltage under-cabinet lights from Architectural Products by Outwater are available in several finishes.

Authentic Designs

800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper, terne metal & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work available.
Key in No. 60

This chandelier, model #SM-CH-902 from Authentic Designs, is available in both round and oval shapes with 6, 8 or 10 lights.

Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.
Key in No. 7660

This wall-mounted copper lantern is typical of those created by Ball & Ball Lighting, and can be mounted on a post or pillar.

Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
Call for more information.

Cardine Studios

540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.
Key in No. 1474

Coppersmythe, Josiah R.

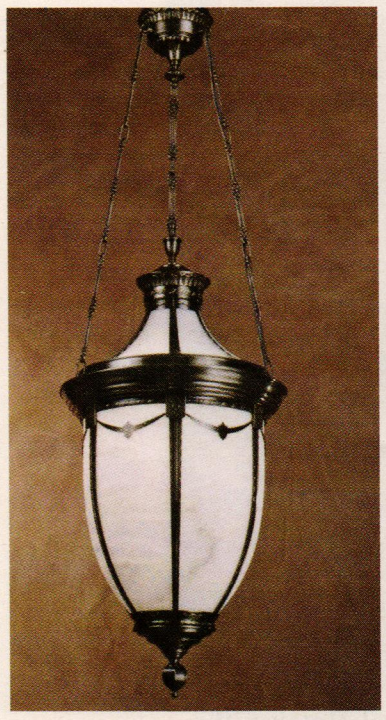
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.
Call for more information.

Crenshaw Lighting

540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091

Manufacturer of custom lighting fixtures in all styles: design services; historic restoration & reproduction; on-site services.
Key in No. 1128



This Classical fixture from Crenshaw Lighting has a brass frame finished with an antique bronze patina.

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
Key in No. 809

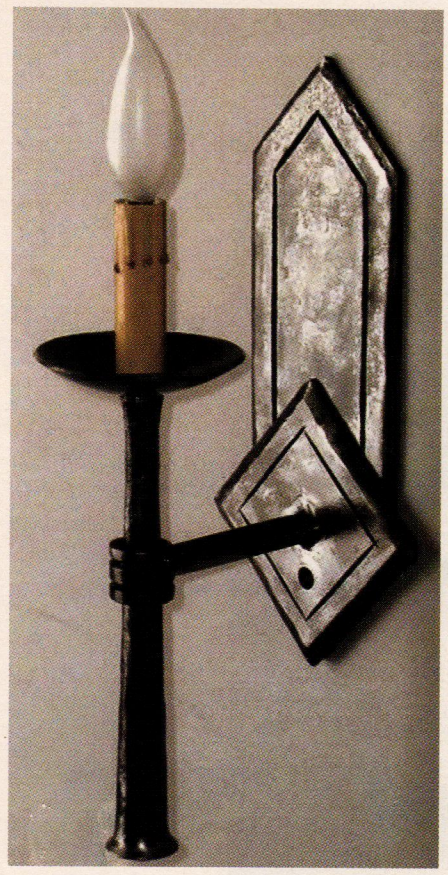
The model #C-200 double-cone chandelier is available from Deep Landing.

Federalist, The

203-625-4727; Fax: 203-629-8775
www.thefederalistonline.com
Greenwich, CT 06830

Supplier of interior & exterior lighting fixtures: handmade reproductions of 18th- & 19th-century-style ceiling-hung & wall- & post-mounted fixtures; gas & electric lanterns, chandeliers, sconces & more; period finishes; custom.
Key in No. 2833

This Federal-style brass two-light wall lantern is available from The Federalist; it is 16 1/2 in. tall and 5 3/4 in. deep.



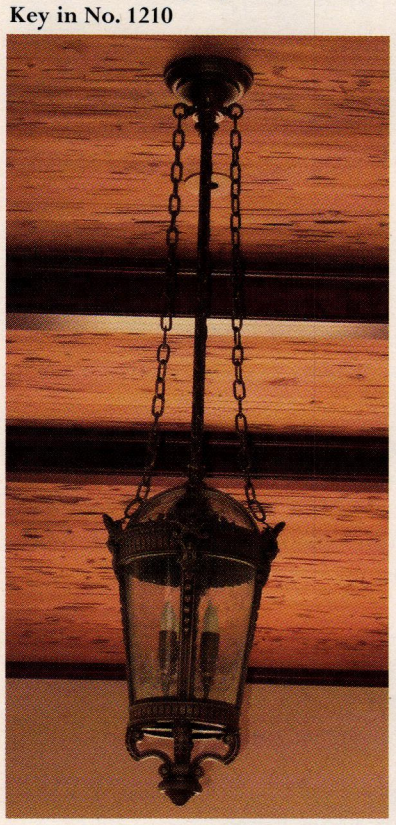
This pre-wired wall torchère from Fine Architectural Metalsmiths features a hand-hammered candle cup above a tapered base.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
Key in No. 2640

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Key in No. 1210



Historical Arts & Casting fabricated this hand-finished bronze pendant lamp.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Key in No. 339

Potter Art Metal Studios, Inc.
214-821-1419; Fax: 214-821-1442
www.potterartmetal.com
Dallas, TX 75207

Custom fabricator of hand-forged, wrought-iron items: hand-repousse of steel, brass & copper; custom metal spinning of brass, copper & aluminum; stairs & railings; interior & exterior lighting; grilles.
Key in No. 1637

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Key in No. 7630

The Nicolai Art Deco light fixture from Rejuvenation is available in three finishes.

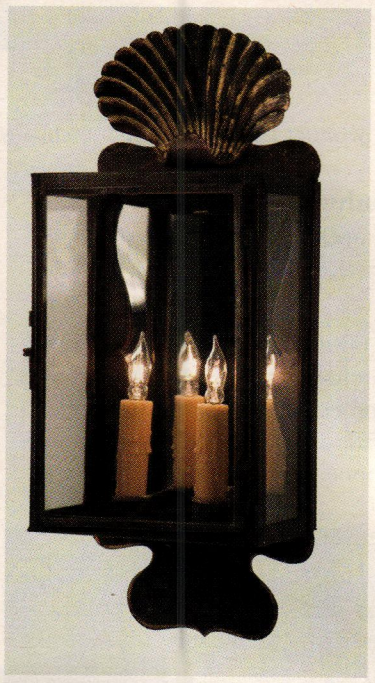
Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table & floor lamps; Jacobean through Art Moderne styles; UL certified.
Key in No. 1342

This wall sconce is from Remains Lighting's Permanent Collection.

Scofield Historic Lighting
860-767-7032; Fax: 888-860-9266
www.scofieldhistoriclighting.com
Ivoryton, CT 06442

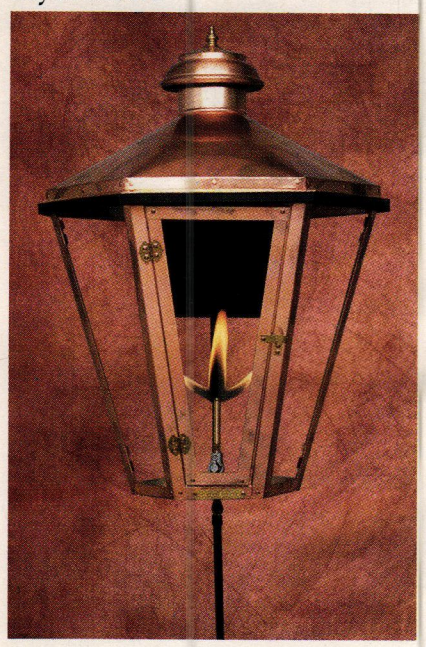
Fabricator of handmade, new production antique & custom lighting: chandeliers, sconces & lanterns; copper, tin, steel & wood; 22k gold leaf, aged tin, bronze, vertigree & leaded copper patinas; inspired by 18th- & 19th-century American & European designs.
Key in No. 1566



Scofield Historic Lighting fabricated this English box sconce.

Signature Hardware
866-475-9715; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.
Key in No. 576



The Apollo I post-mount gas lantern from Signature Hardware measures 20 in. tall x 16 in. wide x 14 in. deep.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.
Key in No. 483

The La Scala chandelier is available from Steven Handelman Studios in two sizes; companion sconces and semi-flush-mount fixtures are also offered to complement it.

THE FEDERALIST proudly presents distinctive sconces with 18th century design. Our lighting collections include an extensive offering of chandeliers, lanterns, sconces, ceiling mount and outdoor lights. Please call for our color brochures.

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The finest handmade 18th century reproduction furniture, mirrors, lighting and decorative accessories.

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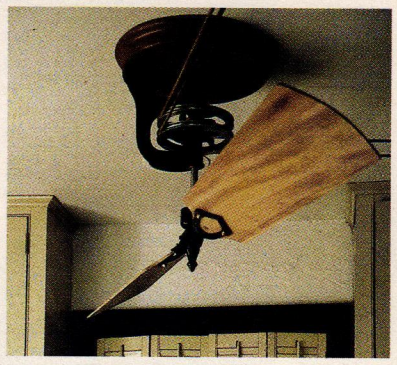
SHOWROOM: 369 Greenwich Avenue, Greenwich, CT 06830
TELEPHONE: (203)625-4727 **FACSIMILE:** (203)629-8775 **EMAIL:** info@thefederalistonline.com

KEY IN NO. 2833

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, hardware, fireplace tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.
Key in No. 1223

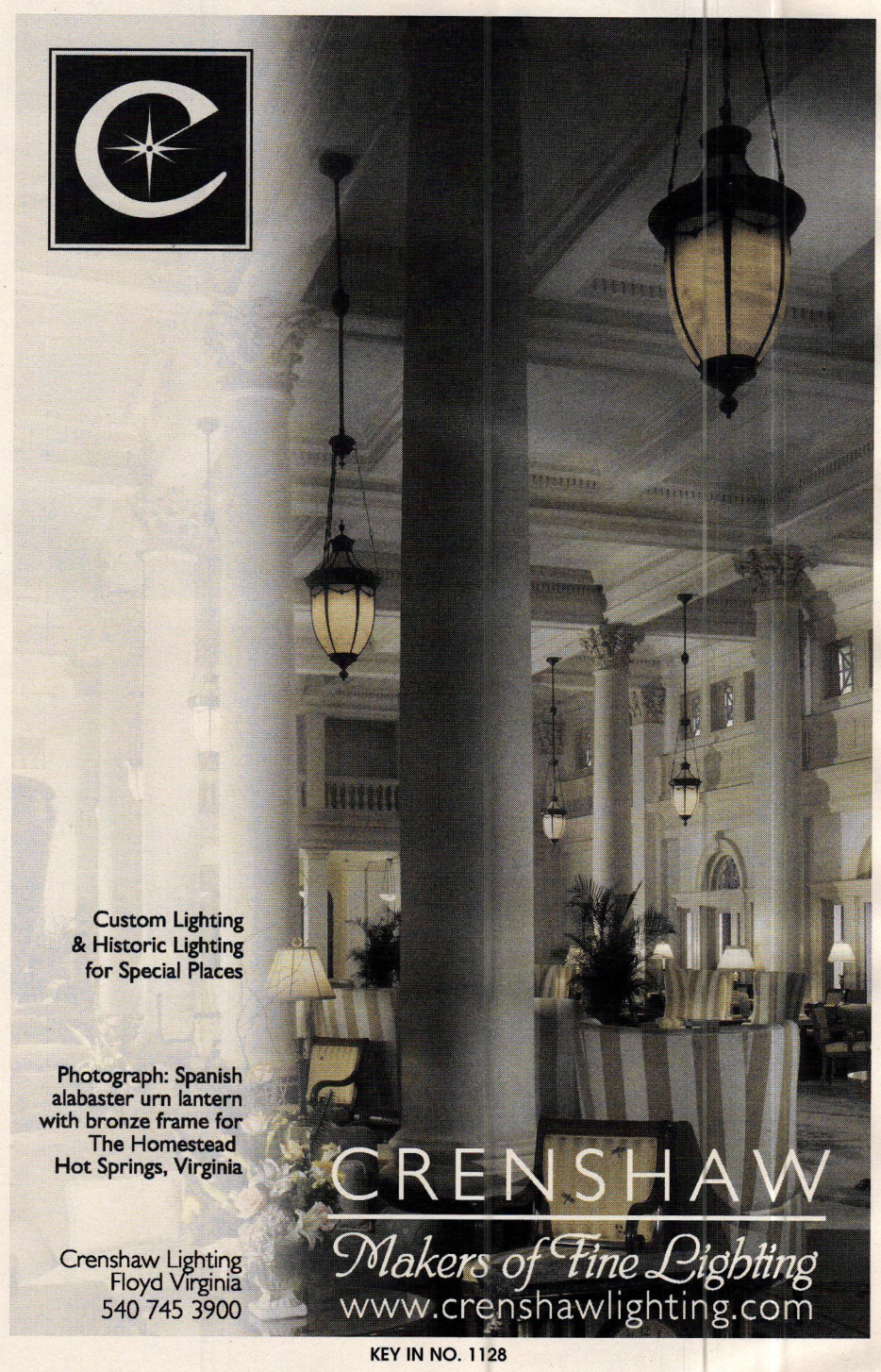


This belt-driven ceiling fan with solid-mahogany blades was supplied by Woolen Mill.

Woolen Mill Fan Co.
717-382-4754; Fax: Same as phone
www.architecturalfans.com
New Park, PA 17352

Supplier of belt-driven ceiling fans: some built from patterns in Smithsonian exhibit; iron, bronze & aluminum with mahogany blades; handcrafted by old-order Amish; assembled to specifications at PA studio.
Key in No. 316

KEY IN NO. 1637



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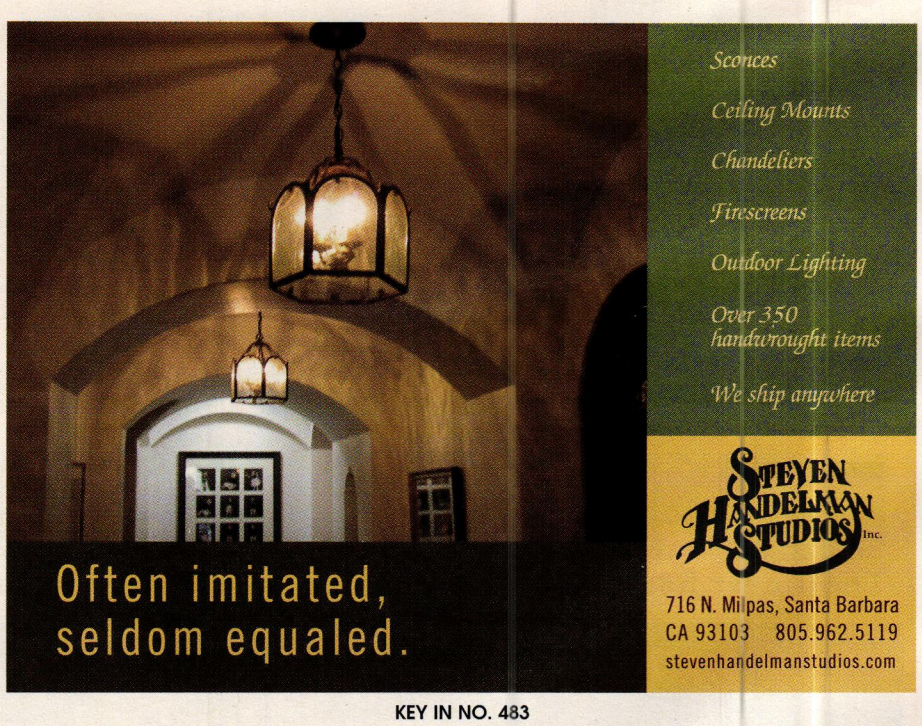

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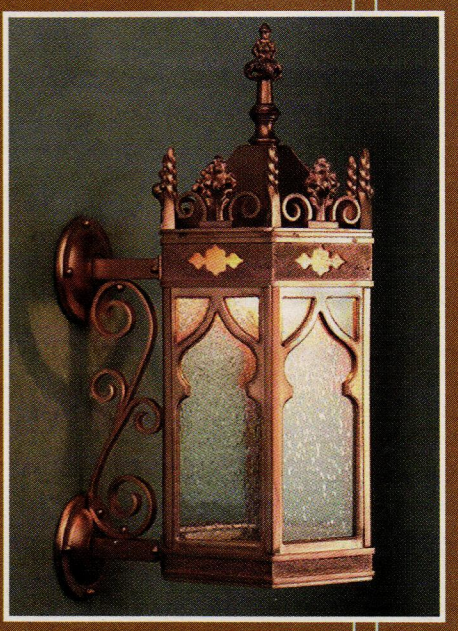

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463 W. Lincoln Highway, Exton, PA 19341
Phone: 610-363-7330 Fax: 610-363-7639
Orders: 800-257-3711
www.ballandball-us.com

KEY IN NO. 7660 FOR LIGHTING & NO. 2930 FOR HARDWARE

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REJUVENATION®

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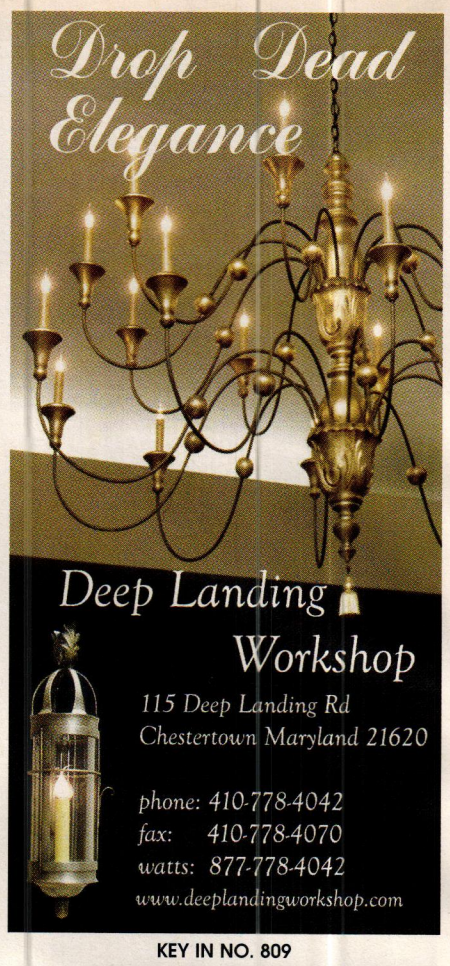

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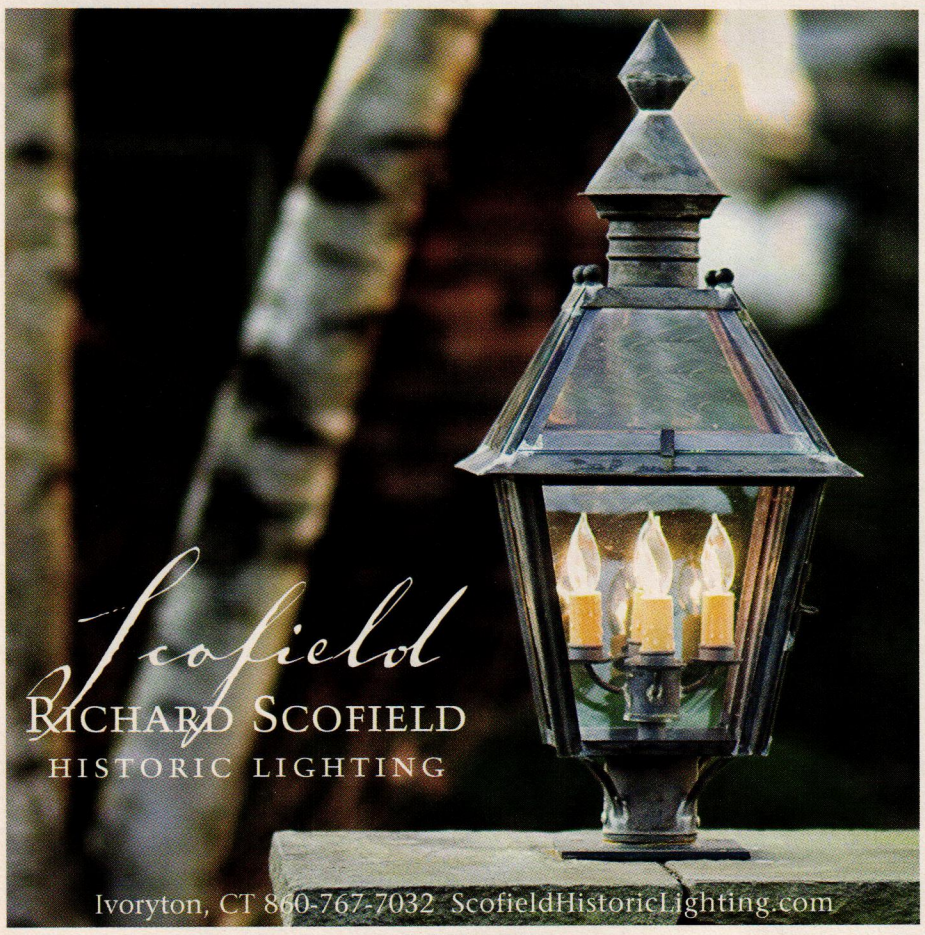

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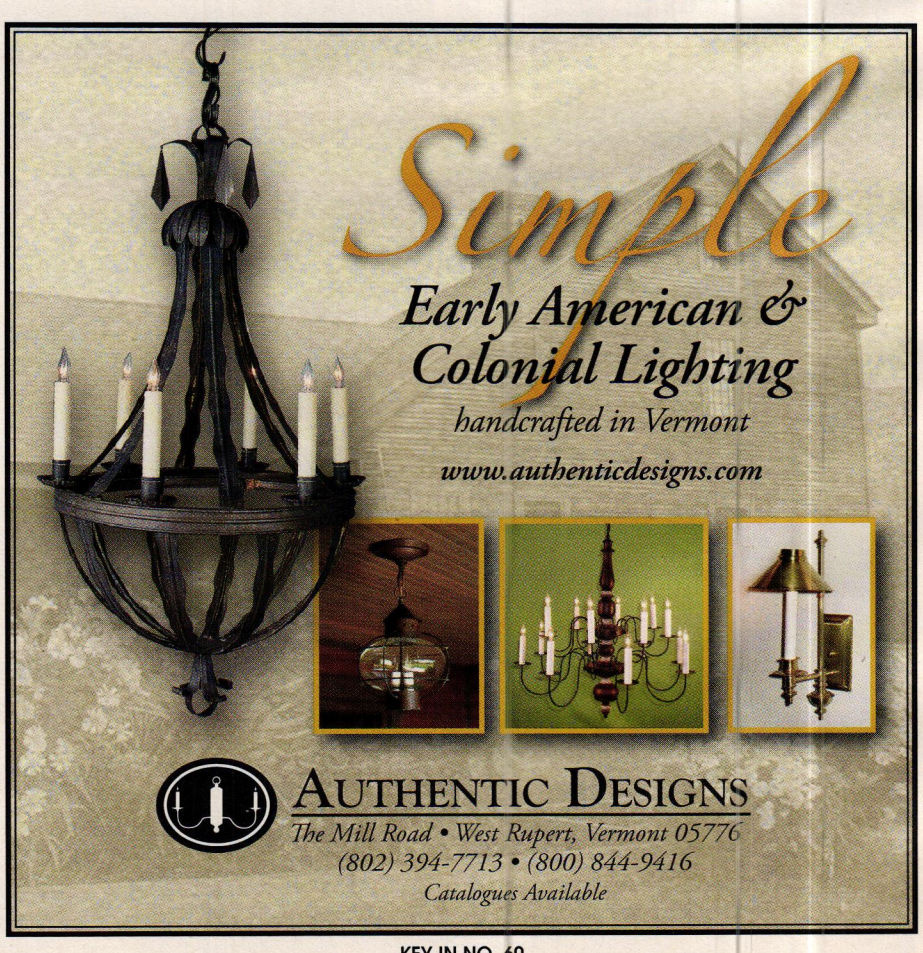

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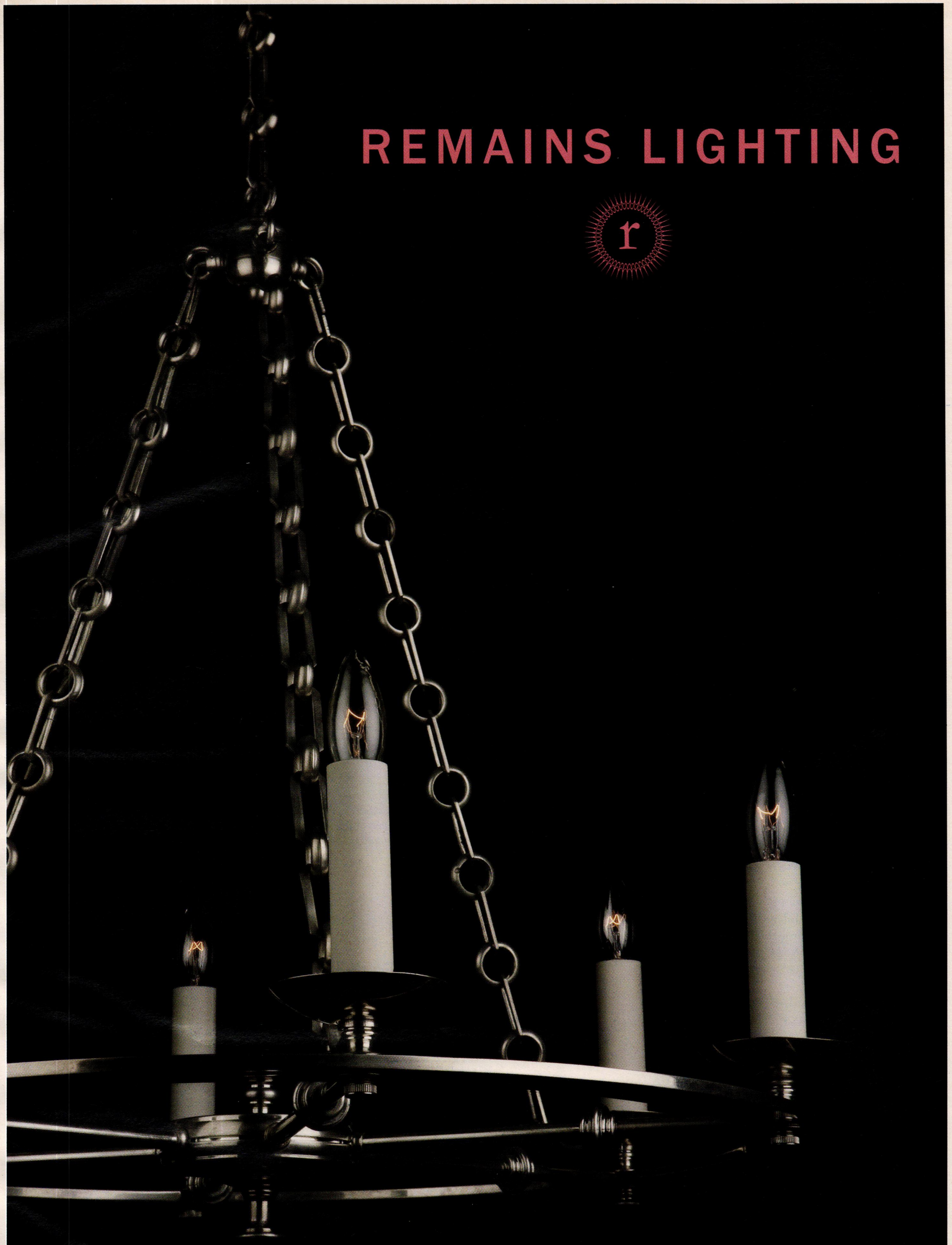

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Mantels & Fireplaces

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Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008

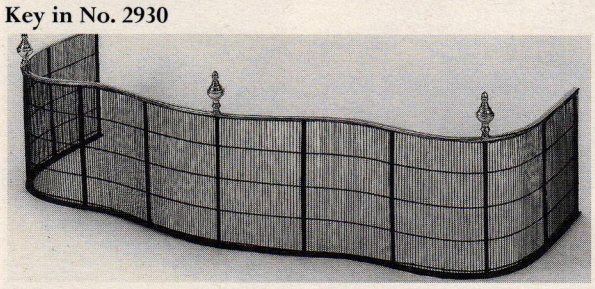
Fireplace surrounds are available from Architectural Products by Outwater in plaster and oak.

Authentic Provence, Inc.
561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401

Importer of authentic French & Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, sundials, urns, tables & benches; terra-cotta, lead & zinc planters & more; pavilions.
Key in No. 469

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
Key in No. 2930



This wire fireplace fender, made to custom specifications by Ball & Ball, features a hand-forged upright frame bar.

Bensen Energy
801-273-1800; No fax
www.controlcover.com
Salt Lake City, UT 84124

Manufacturer of All Season Control Cover chimney-top fireplace dampers: standard & custom sizes; saves energy & prolongs chimney life; seals out moisture, pests & biochemical agents.

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
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www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.
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Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
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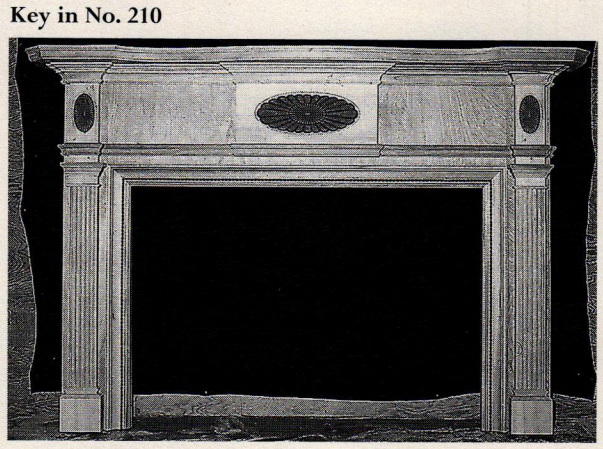
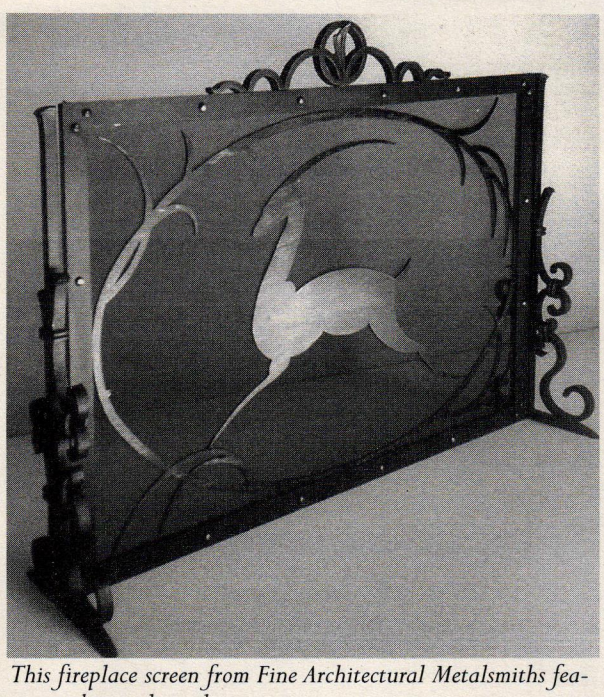


This custom-built Colonial-style mantel from Decorators Supply Corp. can be manufactured in any size and any wood species.

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Key in No. 588



This fireplace screen from Fine Architectural Metalsmiths features a bronzed antelope.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
Key in No. 2640

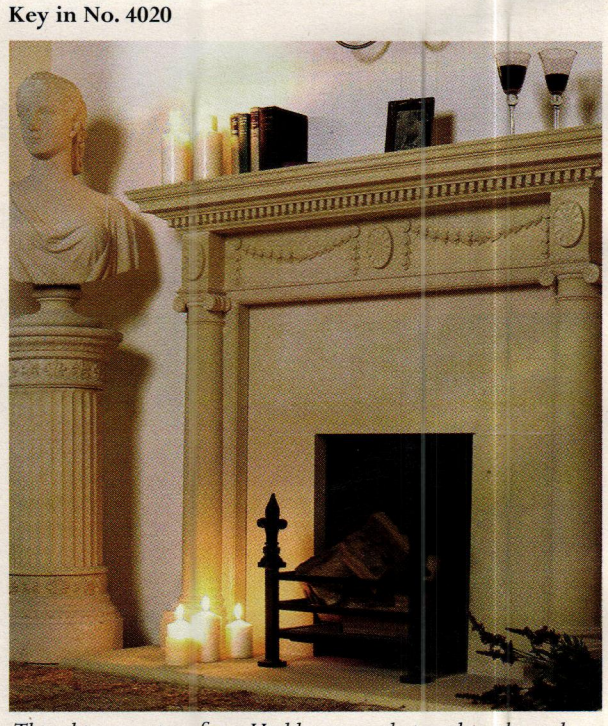
Forshaw of St. Louis
800-367-7429; Fax: 800-845-2689
www.forshawmantels.com
St. Louis, MO 63044

Custom fabricator of mantels: cast stone & plaster; pine, oak, poplar, cherry & other hardwoods; precast mantels for 33-, 36-, 42- & 43-in. openings; wood mantels fit any size fireplace; stone mantels fit 36- to 42-in. fireplaces.
Key in No. 377

The Corsica mantel from Forshaw of St. Louis measures 50¼ in. tall x 62½ in. wide at the base.

Haddonstone (USA) Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticos, cornices, weathervanes, molding, trim, molded panels & more; custom components.
Key in No. 4020



This chimney piece from Haddonstone, designed in the style of Robert Adam, incorporates legs in the form of Ionic columns supporting a mantel with swags, medallions and a dentilled cornice

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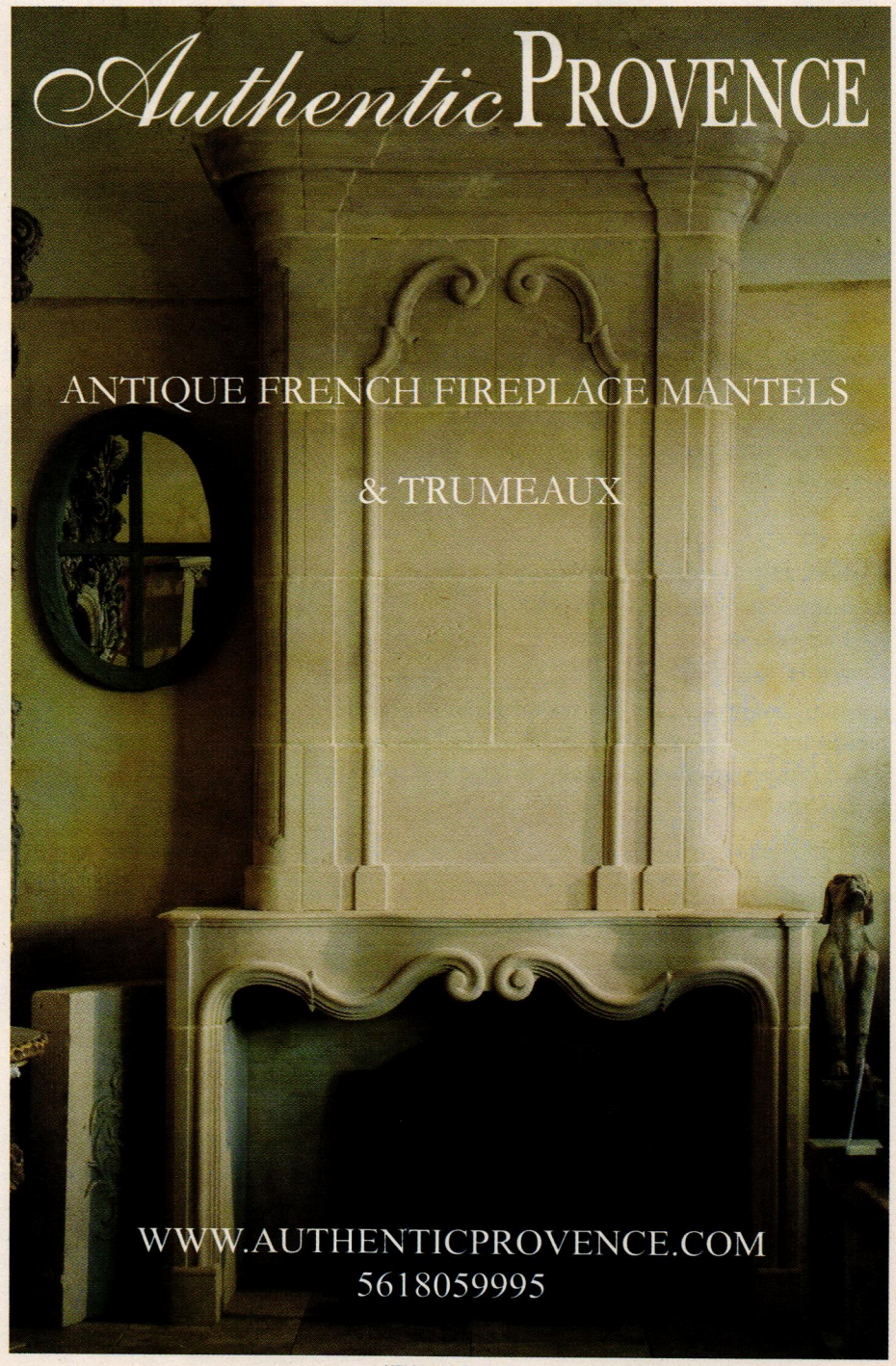

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Hull Historical Millwork
817-332-1495; Fax: 817-332-1496
www.hullhistorical.com
Fort Worth, TX 76104

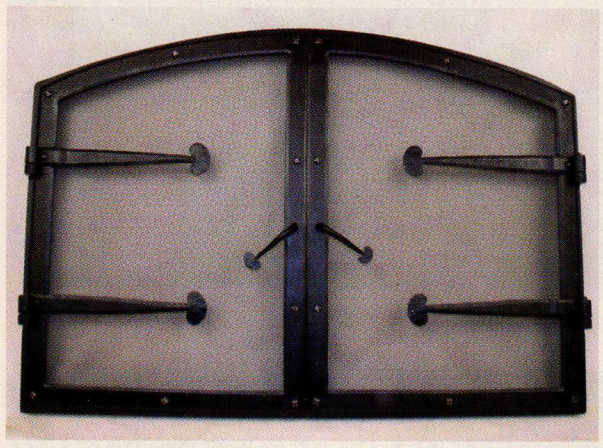
Designer & builder of historically accurate architectural interiors: English, French, Georgian, Federal, Victorian & Arts & Crafts interiors; doors, moldings, stairs, cabinetry, paneled walls & mantels.
Key in No. 3016

Jack Arnold - European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems.
Key in No. 1379

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, barn, garage, gate, furniture, cabinet, shutter & window hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; fireplace equipment; grilles; catalog $5.



Kayne & Son Custom Hardware hand forged this arched-top fireplace enclosure, which features bean-strap hinges and levers.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; decorative elements.
Key in No. 270

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
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Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; barn boards.
Key in No. 272

North American Stone Company
972-562-9992; Fax: 972-562-0794
www.northamericanstone.com
McKinney, TX 75071

Manufacturer of custom architectural cast-stone elements: mantels, columns, balustrades, landscape elements, entry systems, pavers, fountains, planters, urns, benches & more.
Key in No. 1623

Steptoe & Wife Antiques, Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors, cresting; cast iron, aluminum, bronze & wrought iron/steel.
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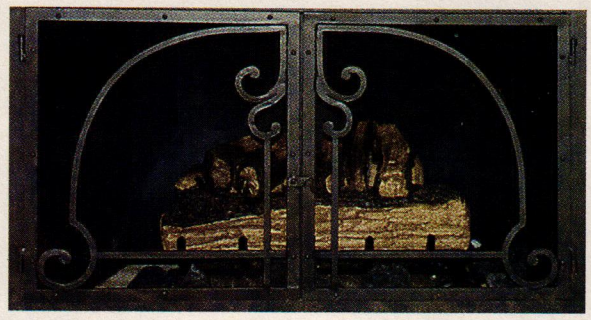


The Millshouse is one of 60 styles of custom built-in firescreens available from Steven Handelman Studios.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.
Key in No. 483

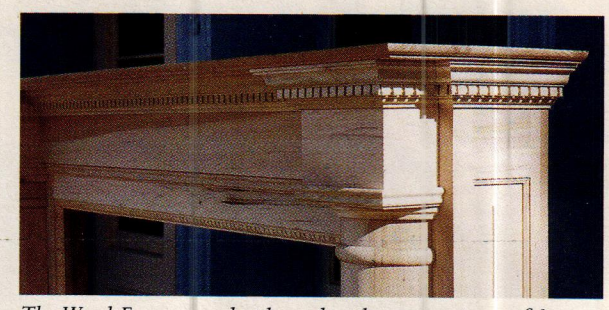
Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Key in No. 1055

This ornate limestone mantel was hand carved by Texas Carved Stone.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Key in No. 7120



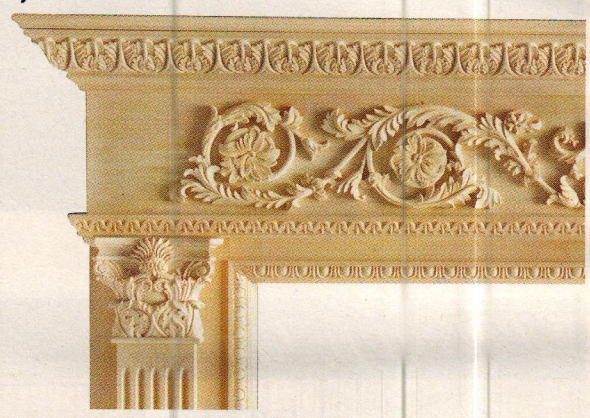
The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Key in No. 1061

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, mantels & range hoods in stock.
Key in No. 1099



White River Hardwoods hand carves linden-wood full-surround mantels and mantel shelves.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, hardware, fireplace tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.
Key in No. 1223

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Lovingston, VA 22949

Manufacturer of traditional decorative interior & exterior carvings; furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
Key in No. 1650

Frederick Wilbur - Woodcarver hand carved this decorated custom mantel.

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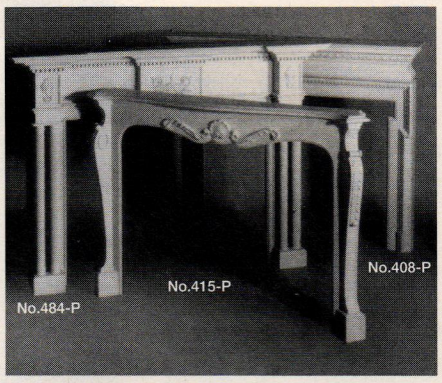

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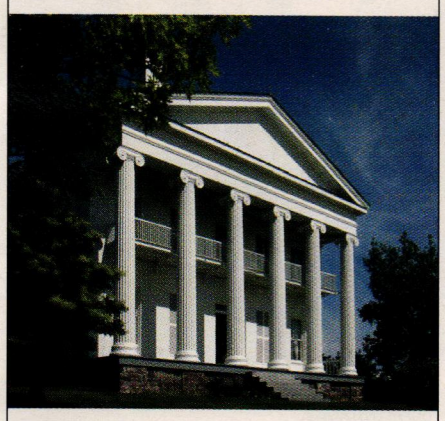

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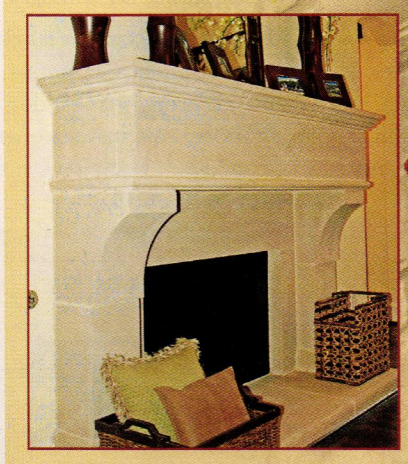

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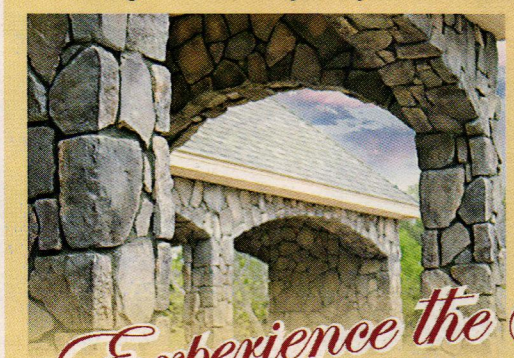

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Cardine Studios
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www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.
Key in No. 1474

This elaborate stair railing was fabricated by Cardine Studios.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
Key in No. 2640

The stair railing in this Italianate manor house was custom fabricated by Fine Architectural Metalsmiths.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Key in No. 1210

This bronze staircase was custom fabricated by Historical Arts & Casting for a residence in Sacramento, CA.

Hull Historical Millwork
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www.hullhistorical.com
Fort Worth, TX 76104

Designer & builder of historically accurate architectural interiors: English, French, Georgian, Federal, Victorian & Arts & Crafts interiors; doors, moldings, stairs, cabinetry, paneled walls & mantels.
Key in No. 3016

Hull Historical specializes in historical interiors, such as this Gothic-inspired example complete with staircase.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; decorative elements.
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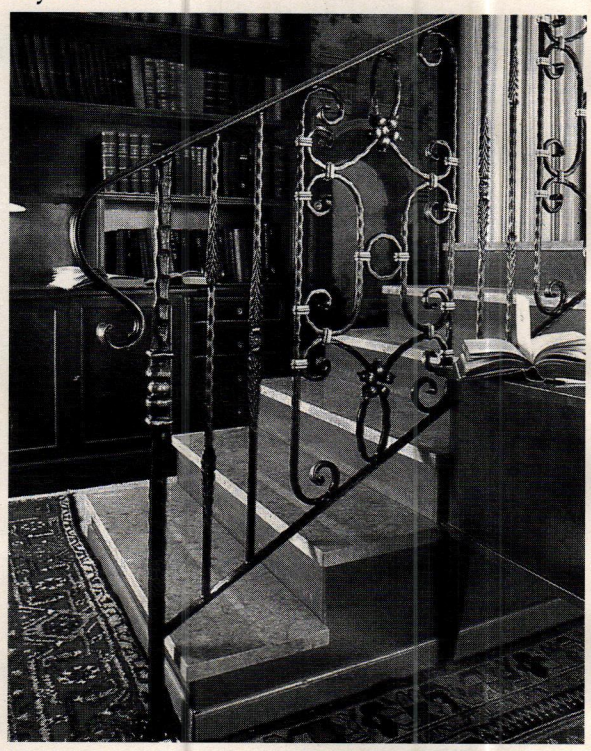

The balusters of this stair railing were supplied by King Architectural.

Potter Art Metal Studios, Inc.
214-821-1419; Fax: 214-821-1442
www.potterartmetal.com
Dallas, TX 75207

Custom fabricator of hand-forged, wrought-iron items: hand-repousse of steel, brass & copper; custom metal spinning of brass, copper & aluminum; stairs & railings; interior & exterior lighting; grilles.
Key in No. 1637

Schwartz's Forge & Metalworks, Inc.
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Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Key in No. 1218

This curved stair railing was designed and fabricated by Schwartz's Forge & Metalworks.

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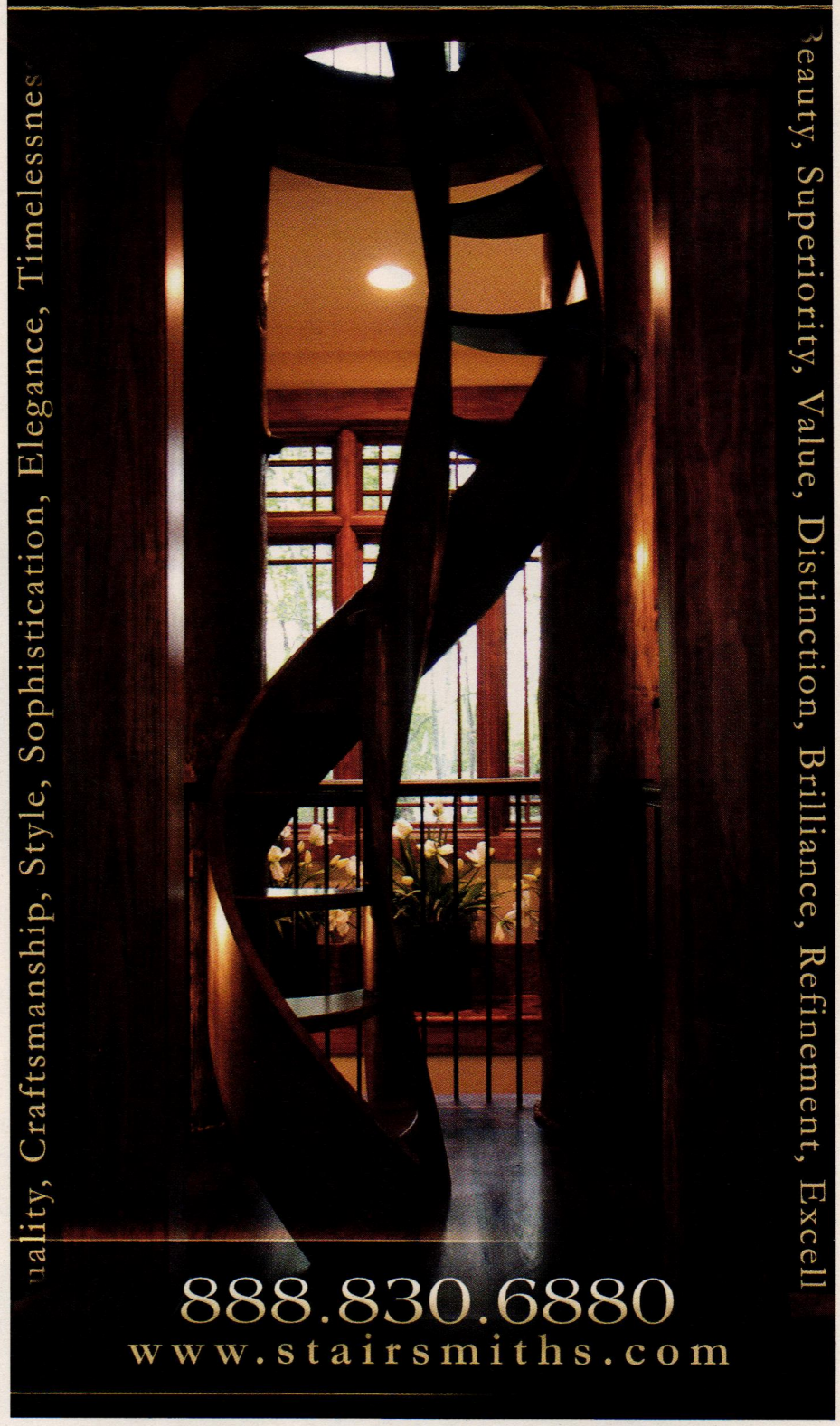

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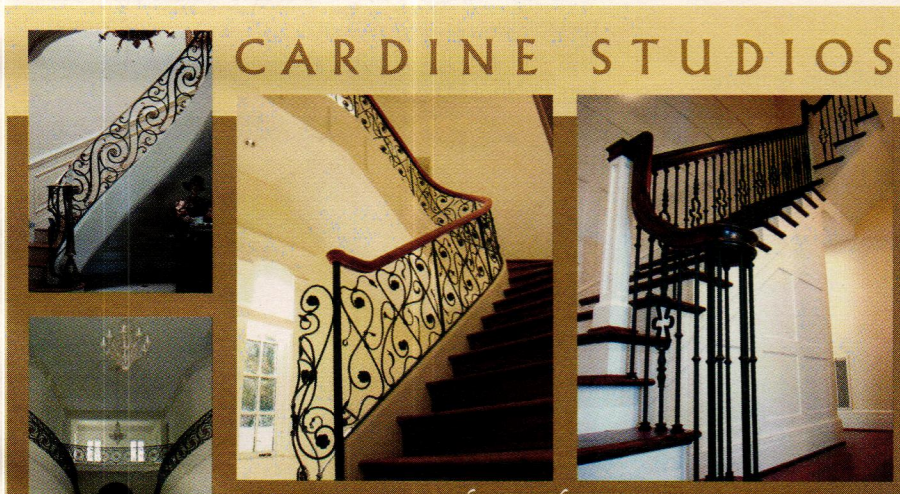

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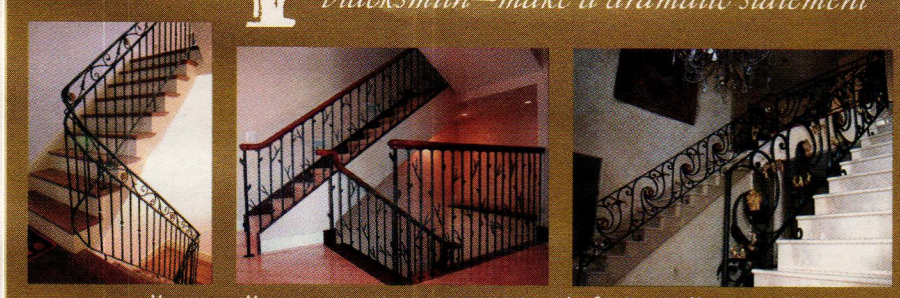

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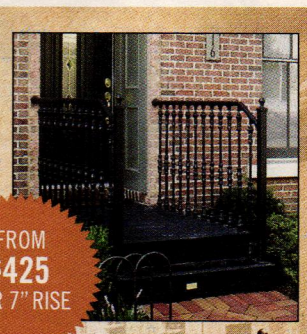

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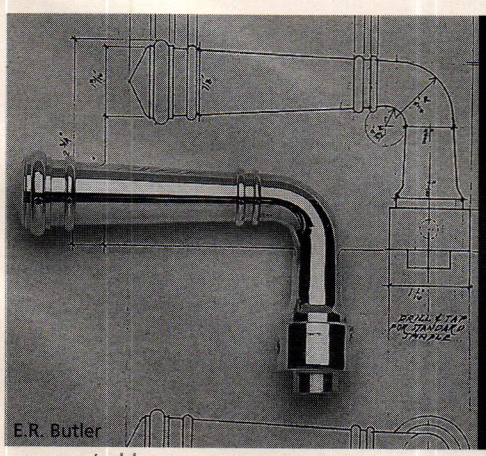

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Manufacturer of custom wood stairs: straight, monumental, circular, straight & spiral; rails, balusters/spindles, newel posts, custom turnings & kits; oak, walnut, pine, cherry, mahogany, maple & more.
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Stair Specialist used walnut for the railings, stair treads, newel posts and tread brackets of this curved, splayed, free-standing staircase.

Stairsmiths
770-830-6880; No fax
www.stairsmiths.com
Bowdon, GA 30108

Manufacturer of custom stairs & stair parts: curved, straight & spiral designs; balusters, handrails, newels & treads; mahogany, cedar, oak & wrought iron.
Key in No. 1613

This line-rail metal spiral staircase was designed and manufactured by Stairways.

Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77433

Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts & treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; custom fabricated or kits; any size; ships worldwide.
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416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors, cresting; cast iron, aluminum, bronze & wrought iron/steel.
Key in No. 470

Steptoe & Wife Antiques supplied this metal balcony and complementary spiral staircase.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Key in No. 138

Superior Moulding specializes in custom stair parts, including bottom rails, handrails, newels and balusters.

The Wagner Companies
888-243-6914; Fax: 414-214-8324
www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, forged components & panels; decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.
Key in No. 941

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Key in No. 7120

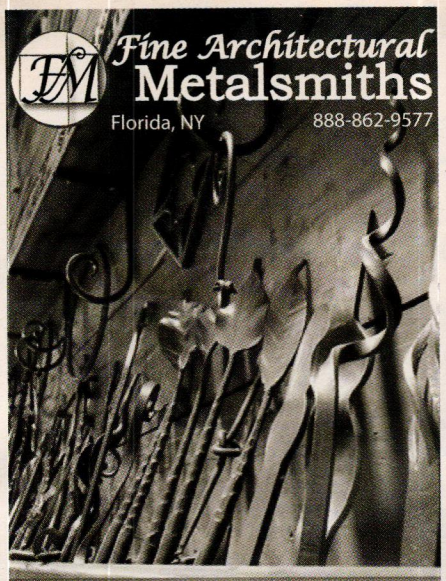
Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Key in No. 1061

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, hardware, fireplace tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.
Key in No. 1223

This forged-iron railing and polished-bronze cap rail were designed, fabricated, finished and installed by Wiemann Ironworks.



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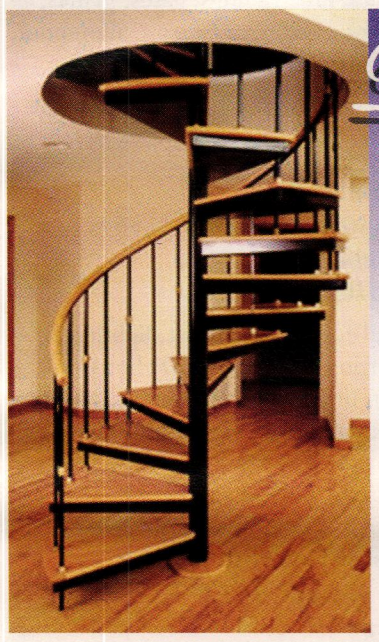

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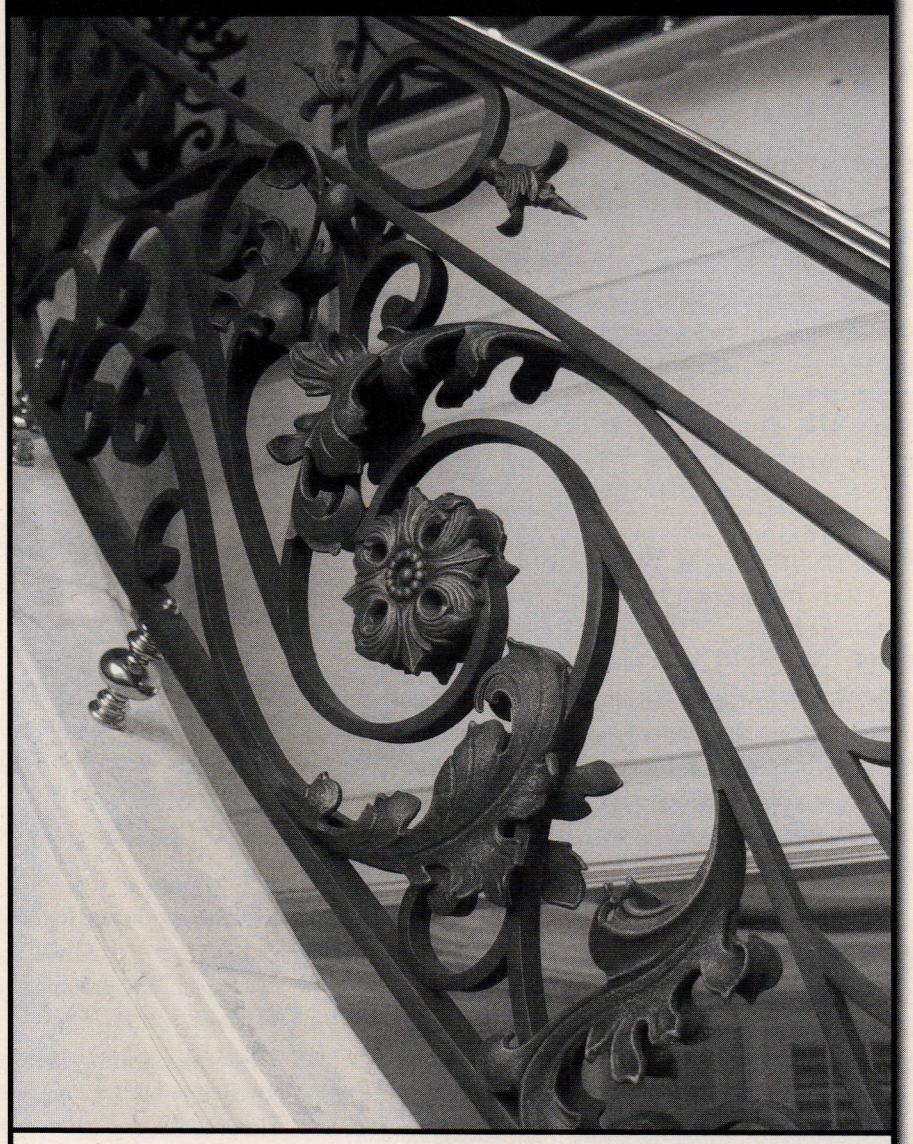

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www.wiemanniron.com

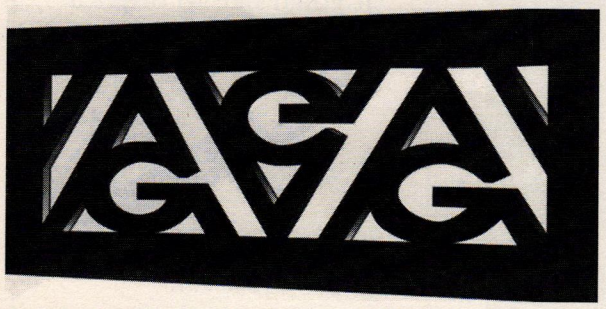
KEY IN NO. 1223

Registers, Grilles & Radiators

To order free product literature from a company listed in this Buying Guide, go to www.period-homes.com/rs and key in the appropriate reader service number.

Architectural Grille
718-832-1200; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
Key in No. 9820



A wide selection of grille patterns is offered by Architectural Grille in thicknesses ranging from ¼ to 1 in.

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Key in No. 3950

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, grilles, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.
Key in No. 1474

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of metalwork: gates, fencing, railings, lanterns, chandeliers, sconces, fire screens, kitchen equipment & more; forged iron, bronze, copper & stainless steel; specialty finishes; design through installation services.
Key in No. 2640

Heat Registers.com
509-535-1237; Fax: 509-534-8916
www.heatregisters.com
Spokane, WA 99223

Supplier of heat registers: cast iron, nickel, copper & brass; egg crate, Mission, Craftsman, Rickenbacker, Turn of the Century, Pickford & other styles; geometric wood air vents.
Key in No. 1879

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, fencing, grilles, doors, windows, skylights, finials & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Key in No. 1210

Kees Architectural Division
800-889-7215; Fax: 920-876-3065
www.kees.com
Elkhart Lake, WI 53020

Custom fabricator of architectural stamped, water-jet-cut & bar grilles & registers: baseboards & radiator covers in stamped & perforated metal; wide variety of patterns & thicknesses.
Key in No. 1385

Lumber Liquidators, Inc.
800-FLOORING; Fax: 757-566-0621
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; cork flooring; grilles; maple & cherry butcher blocks; 75 locations nationwide.
Key in No. 1261

Potter Art Metal Studios, Inc.
214-821-1419; Fax: 214-821-1442
www.potterartmetal.com
Dallas, TX 75207

Custom fabricator of hand-forged, wrought-iron items: hand-repousse of steel, brass & copper; custom metal spinning of brass, copper & aluminum; stairs & railings; interior & exterior lighting; grilles.
Key in No. 1637

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Key in No. 1218

Signature Hardware
866-475-9715; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.
Key in No. 576

This solid-brass floor register from Signature Hardware has intertwining heart-shaped elements, and is available in six finishes.

Steptoe & Wife Antiques, Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6G 2G1

Supplier of cast-iron architectural elements: spiral & straight stairs, staircase kits, railings, gates, grilles, fireplace grilles, arbors, cresting; cast iron, aluminum, bronze & wrought iron/steel.
Key in No. 470

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fireplace screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles.
Key in No. 483

The Reggio Register Co., Inc.
800-880-3090; Fax: 978-870-1030
www.reggioregister.com
Leominster, MA 01453

Manufacturer of decorative & functional grilles: cast iron, brass, aluminum, zinc & wood; historic & contemporary designs for forced air & high velocity systems; large selection of sizes & materials.
Key in No. 5810

The Reggio Register Co. offers more than 500 register and grille styles and sizes.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fencing, gates, balustrades, lighting, grilles, doors, hardware, fireplace tools, arbors & more; cast & wrought metal alloys in a range of finishes; since 1940.
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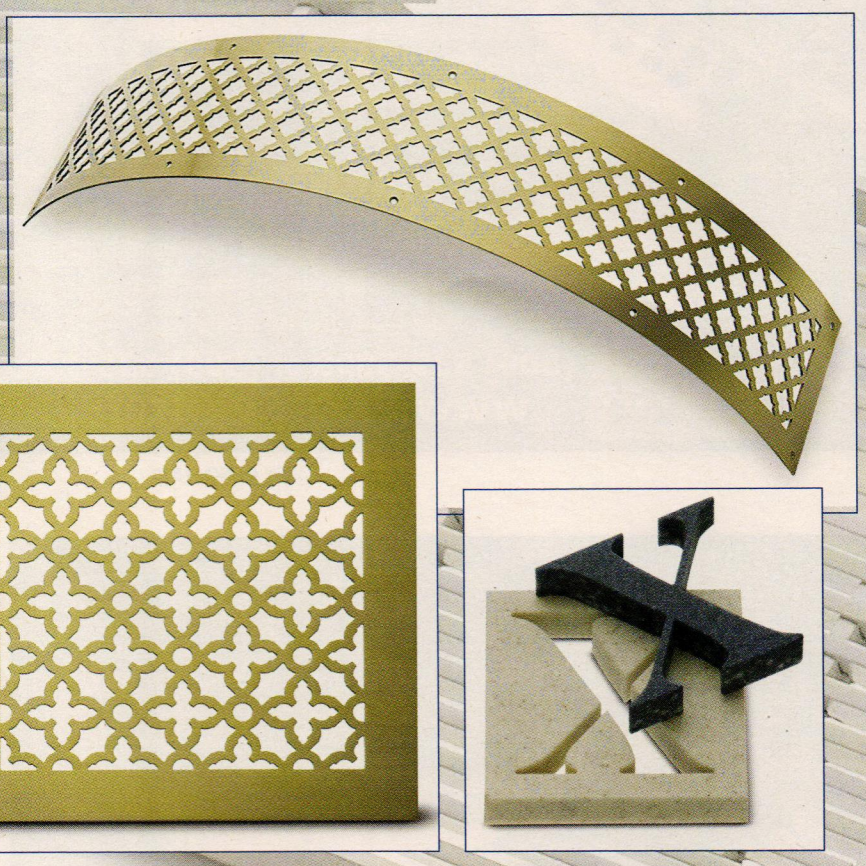

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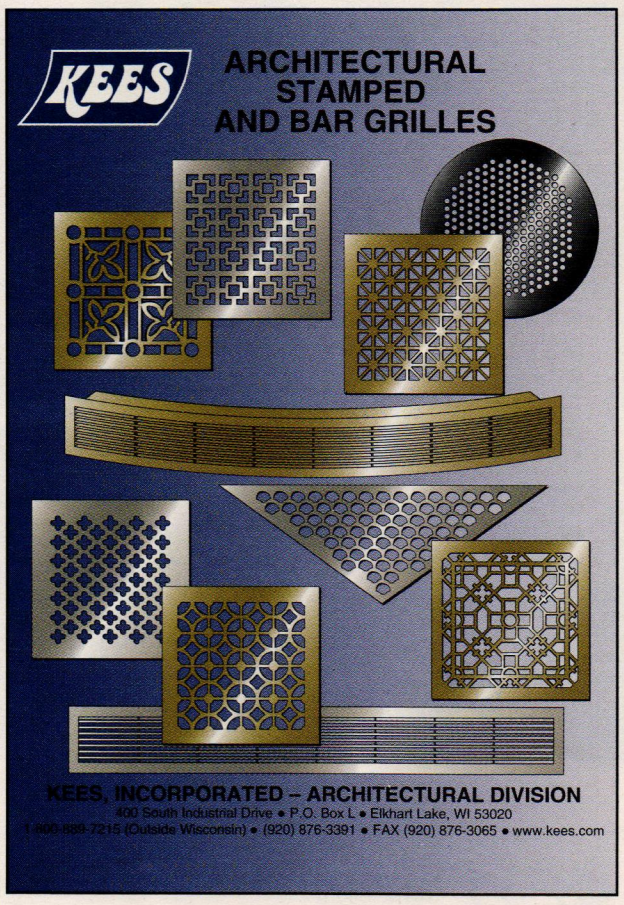

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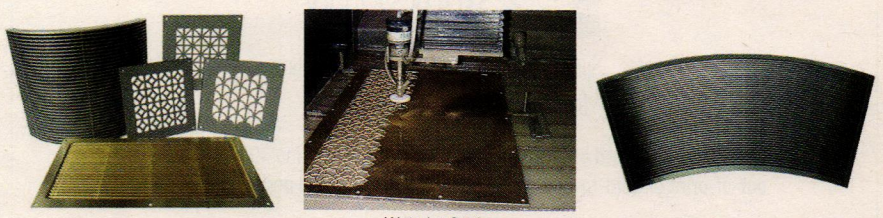

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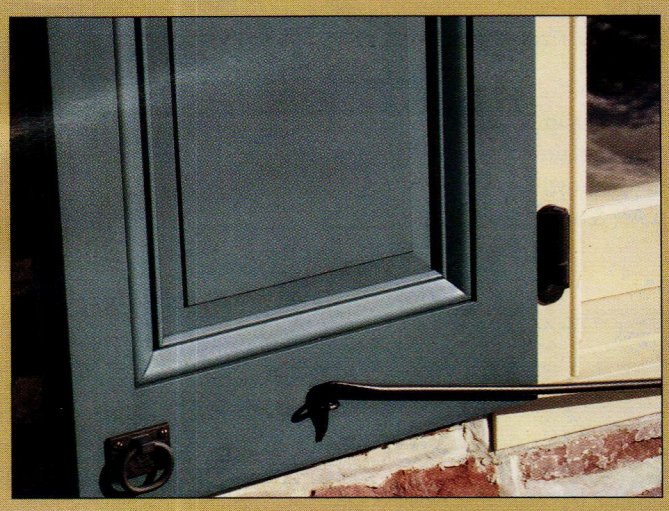

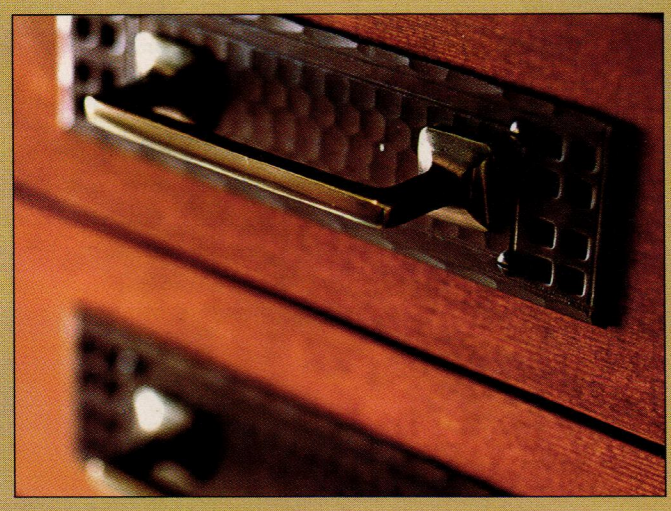

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209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
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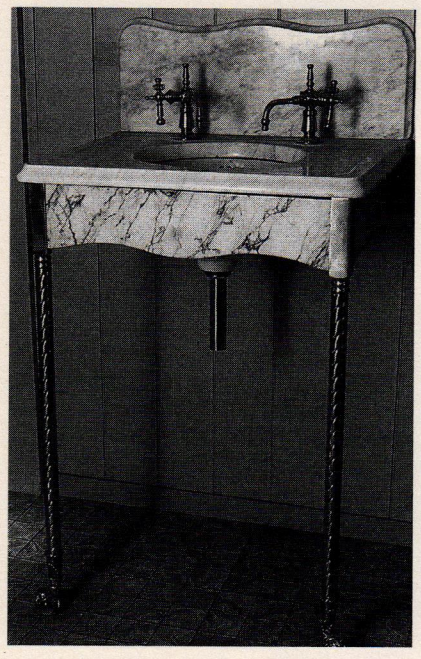

This ca. 1900 restored marble basin with backsplash and marble skirt, brass legs and glass feet is typical of the fixtures available from Bathroom Machineries.

Brandt, Sylvan LLC
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www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
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House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Key in No. 339

Rejuvenation
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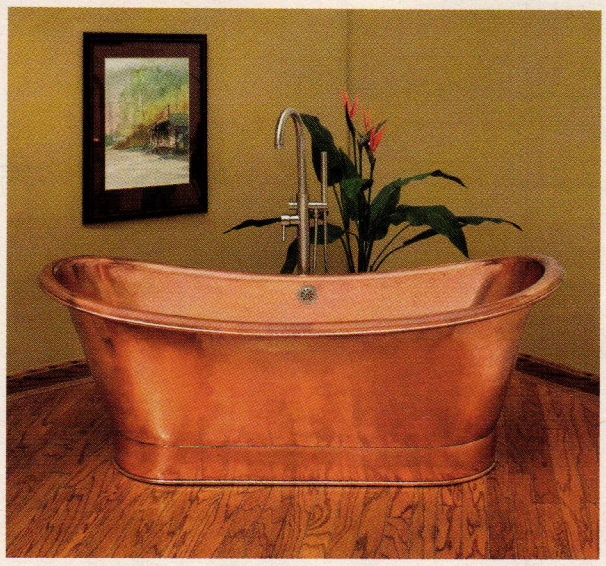
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Key in No. 7630

Signature Hardware
866-475-9715; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.
Key in No. 576



This double-slipper bathtub from Signature Hardware is made from copper and features a rolled rim, gently sloping sides and a simple plinth.

Sunrise Specialty Co.
800-444-4280; Fax: 800-937-2540
www.sunrisespecialty.com
Oakland, CA 94603

Manufacturer of Classically designed bathroom fixtures: reproduction & antique fixtures; clawfoot tubs, oak-tank toilets, period sinks, showers, fittings, water closets, bathroom hardware & bath accessories.
Key in No. 288

This complete Sunrise Specialty bathroom features a console lavatory, porcelain pull-chain water closet and a pedestal bath.

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
NewYork, NY 10013

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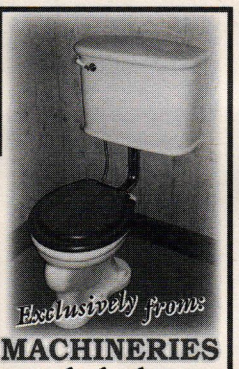

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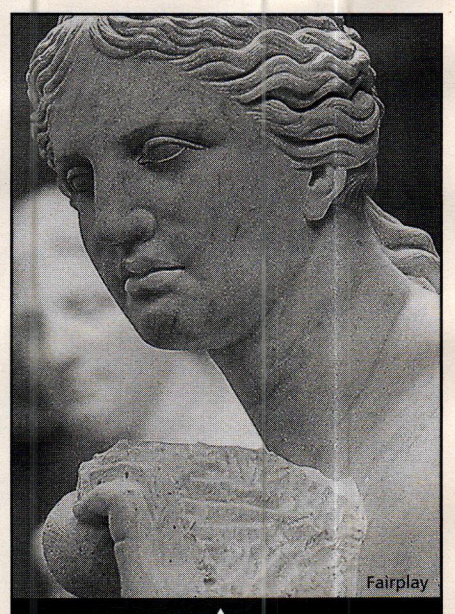

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Don't be misled by inferior unauthorized copies of our bathtubs. Insist on the Sunrise Specialty brand name to assure yourself of a lifetime of bathing pleasure. Visit a finer bath dealer in your area or www.sunrisespecialty.com.

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KEY IN NO. 288

The Period Kitchen

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800-835-4400; Fax: 800-835-4403
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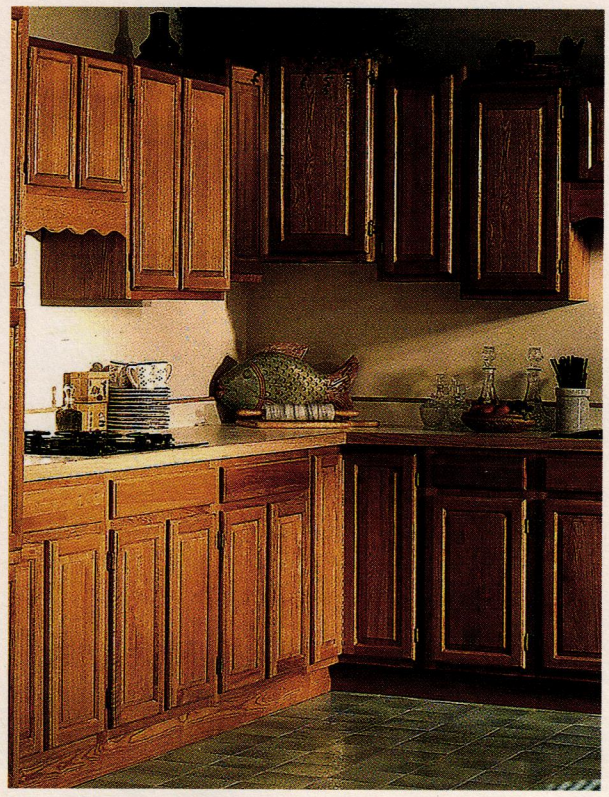
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door & shutter hardware, lighting, ceiling tile, furniture & cabinet components, carvings, arbors & more.
Key in No. 5008



Most of Outwater's kitchen cabinetry features solid-plywood box construction with solid-oak or -birch face frames, doors and drawer fronts.

Bathroom Machineries, DEA
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Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
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Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Key in No. 3950

This copper range hood, model #701, is one of many kitchen elements available from Cardine Studios.

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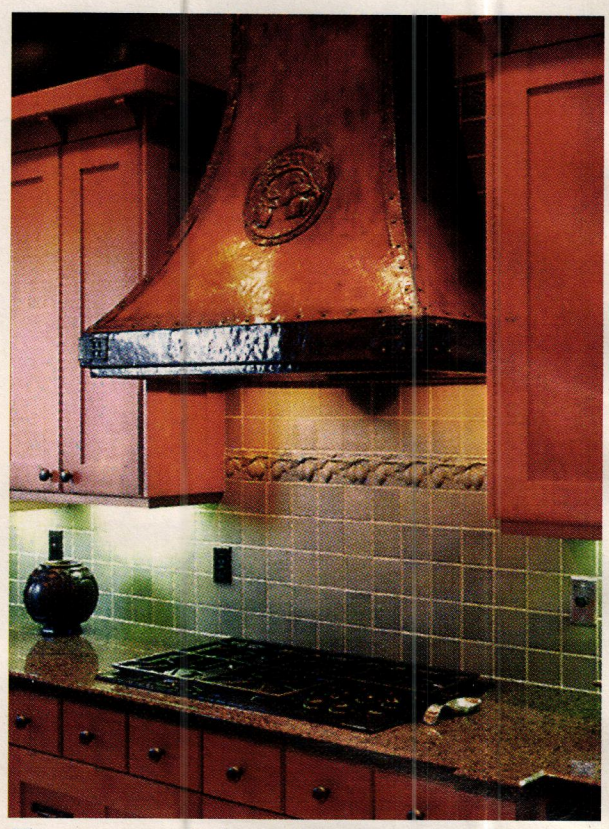

This rustic copper kitchen hood was designed and fabricated by Historical Arts & Casting.

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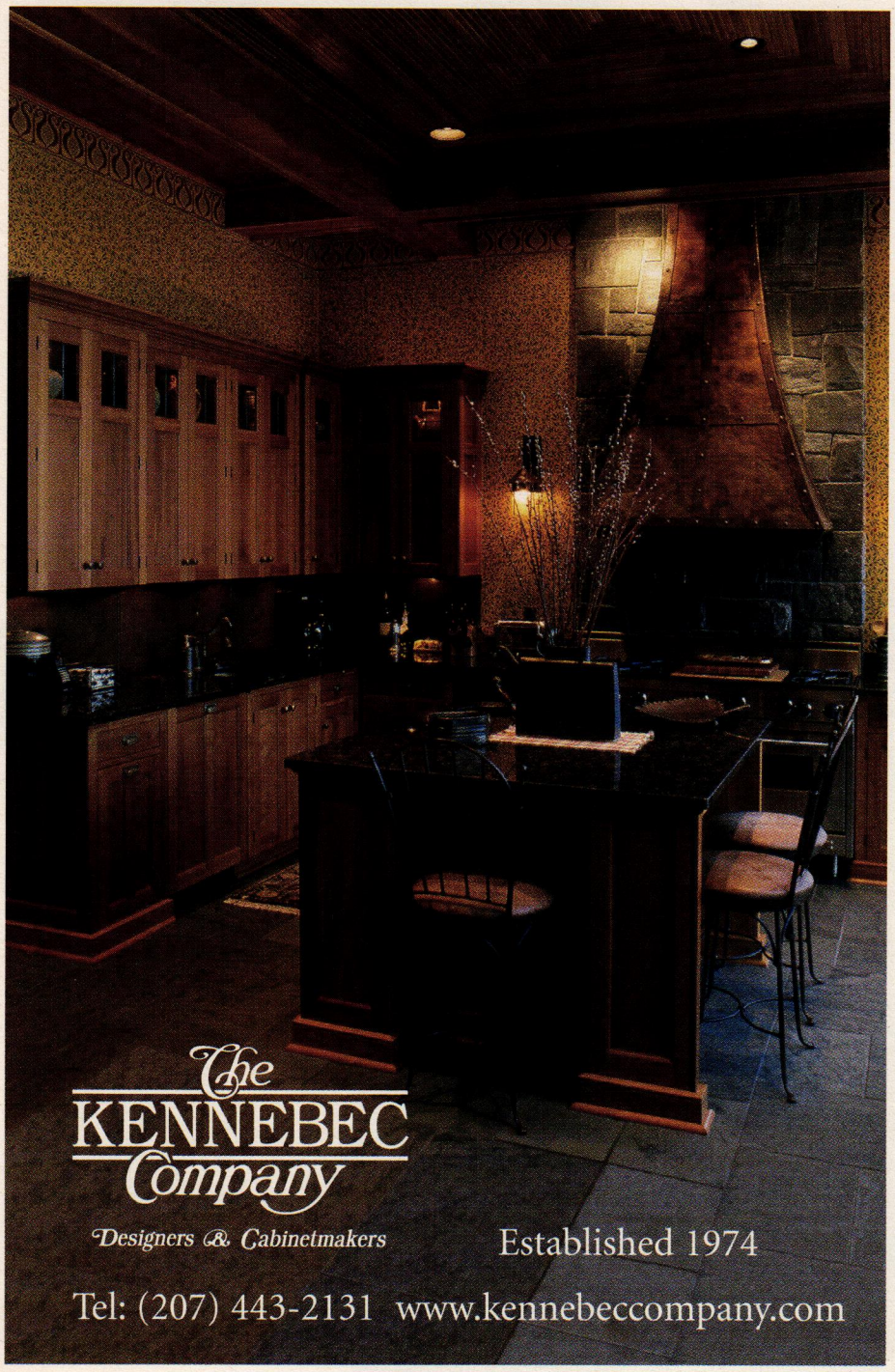

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Inspired Woodwork

A new home in Fort Worth, TX, features Georgian and Federal style woodwork by Hull Historical. *By Martha McDonald*

First there was Readbourne, a 1733 home in Centreville, MD. Then came Winterthur, a 12-room country estate in Wilmington, DE, originally built by the Du Pont family in 1837. Henry Francis du Pont took over management of the estate in 1903 and inherited the property when his father died in 1926. In 1928, he began what would turn into 40 years of collecting American antiques and architectural artifacts that would eventually turn his home into the 175-room Winterthur Museum and Country Estate. He collected items dating from 1640 to 1860 from 12 of the 13 original colonies, including moldings, doors, windows and mantels. The property was donated to the public and became a museum in 1951.

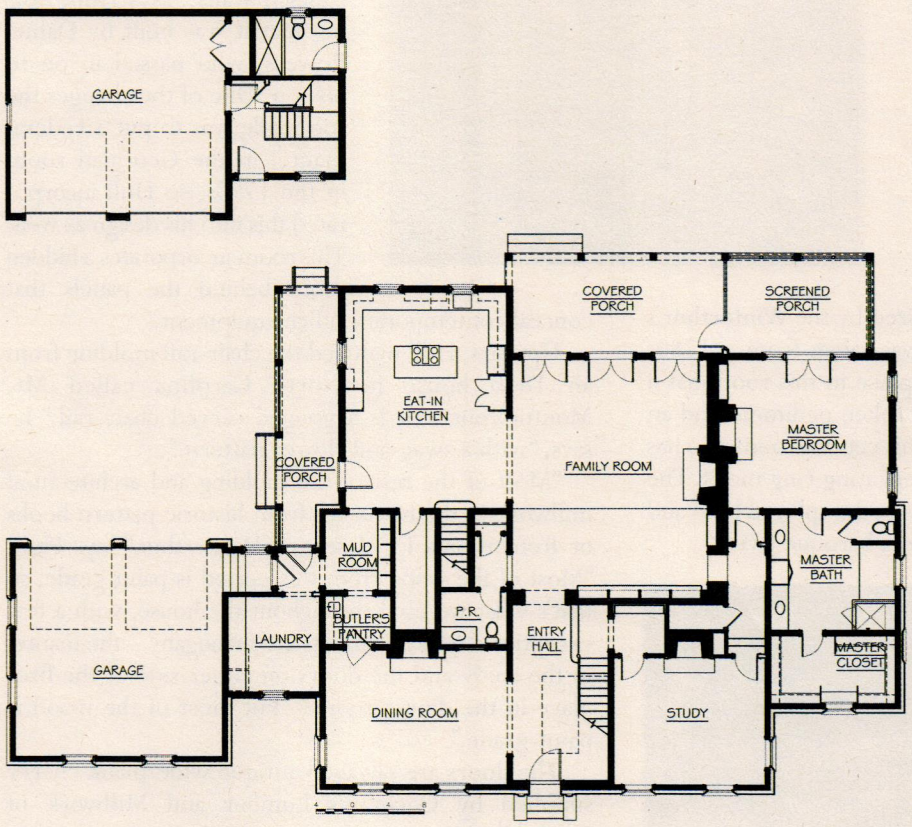
Then came Brent Hull, who founded Hull Historical in Fort Worth, TX, in 1993 after graduating from the North Bennet Street School in Boston. In 2004 he was approached by the Winterthur Museum and today he is their exclusive provider of architectural interiors and woodwork.

Last year, Hull collaborated with Winterthur to build a period home in Fort Worth, TX. "As I was working on a new book, *Traditional American Homes*, to be published in March of 2009, I started looking at how to adapt Classical rooms to a new house," says Hull. Using the historic rooms at Winterthur as his inspiration, he created the traditional woodwork for the new home.

The 6,500-sq.ft., four-bedroom Georgian-style house was designed by John Milner Architects of Chadds Ford and Philadelphia, PA. "Brent came to us and asked us to design a house based on Readbourne," says Scott O'Barr, AIA, project architect. "The challenge, as is the challenge with most of our homes, is to discipline our design based on historic precedents while incorporating the needs of contemporary family life.

"The way we approached the house was to break down the massing. The main façade is the correct proportion of an 18th-century Georgian house, which is much smaller than a typical contemporary home. In the final plan, a traditional center hall is flanked by a dining room and a study, forming the central mass. The master suite and the kitchen, with casual dining area and adjacent family room, are pushed back, while the two-car garage is separated by a hyphen – the laundry and mud room. This allows the central block to be presented with a classical Georgian façade, while accommodating the remaining aspects of the design."

Inspired by Readbourne, a 1733 Georgian home in Centreville, MD, this new home in Fort Worth, TX, was designed by John Milner Architects and built by Hull Historical. The interior incorporates traditional millwork throughout. *All photos: courtesy of Hull Historical*



John Milner Architects designed the home to look like it had developed over time, with a central massing and various additions. The traditional center hall flanked by a dining room and a study form the central mass. *Plan: courtesy of John Milner Architects*

The overall interior design for the downstairs is Georgian, while the upstairs is Federal. One of four downstairs fireplaces is in the living room. The mantel is graced with a serpentine detail in the frieze; this is capped with an overmantel topped with a broken pediment. The cornice is lightly decorated with a bead and reel as well as tongue-and-darts elements.

Exterior details, such as the double-hung, multi-paned windows arranged in pairs around a central front door that is flanked by two fluted pilasters and topped with a scrolled pediment, reinforce the Georgian design. "Overall, these components lend an authenticity to the project," says O'Barr, "and are in keeping with the finely reproduced interiors by Hull."

"In 1760, you wouldn't have had a 6,500-sq.ft. house," Hull explains. "It would have grown over time, so it was designed with that in mind. The house has a central section and wings and porches that appear as if they had been added later.

"In the interior, we wanted to show off the greater interiors of Winterthur using these classical American interiors for inspiration. The architects gave us a great opportunity to do this, with four fireplaces to adorn. Traditional Georgian and Federal interiors are normally symmetrical and balanced off a fireplace. We ended up highlighting and matching the exact details of four of the rooms from the museum. The moldings are exact copies of the originals, but the final arrangement of elements varied from the original. For instance, the dining room is inspired by the Hampton room at Winterthur, hailing from a beautiful Georgian house in Elizabethtown, NJ. The mantel in this room is balanced by a door to the butler's pantry and kitchen on the left, with a false door on the right side."

Ornate moldings in the dining room give it a formal atmosphere. Inspired by the Hampton room at Winterthur, the dining room is balanced by mahogany doors with hand-carved egg-and-dart molding around raised panels. The headers over the doors match the mantel on the fireplace. The over-mantel is supported by hand-carved brackets and the corners of the room are supported by pilasters (insert) which in turn carry the cornice that surrounds the room. Modillions in the cornice add drama to the room.

Built by Wood-Mode Fine Custom Cabinetry, the kitchen features raised paneled doors and simple detailing. Paint-grade cabinets match the period of the house.

The family room was inspired by the Winterthur's Chestertown room, which was taken from a 1780s house in Maryland. "The fireplace in this room has a beautiful overmantel with a broken pediment and an ornate cornice," says Hull. "This central room also has a beautiful chair rail with a repeating ring motif. The doors have crossetted corners and a splayed base and plinth, giving the composition a baroque twist."

The study, also downstairs, was inspired by the 1760 Bowers House in Somerset, MA. "It is a very Georgian house will full paneled walls," says Hull, noting that it was built by Daniel Bowers, who passed in on to his son. One of the changes the son made was to put a Federal mantel in the Georgian room in the 1790s, so Hull incorporated this into his design as well. This room incorporates a hidden room behind the panels that conceal contemporary office equipment.

Upstairs, Hull matched the chair-rail molding from an 1820 house in North Carolina called Mt. Montmorenci. "It is a gouged carved chair rail," he says, "with a swag-and-flower pattern."

"Most of the rest of the molding and architectural millwork in the home are from historic pattern books or from rooms I had seen at Winterthur," says Hull. "Most of the wood from this period is paint-grade, so that's what we used throughout the house, with a few exceptions. A few elements are mahogany – the mantel in the study and the doors on either side of the fireplace in the dining room – but most of the wood is paint-grade."

The floors are salvaged antique wide-plank cherry supplied by Cochran's Lumber and Millwork of Berryville, VA.

Hull points out that his firm does millwork design, fabrication and installations all over the country, but this is the first time he has built a complete home. "It was an absolute joy to build," he says, noting that between 10 and 20 people from his shop were working on the house on any given day. Ian Agrell of Agrell Architectural Carving was hired to carve the complicated pieces, such as the brackets in the dining room.

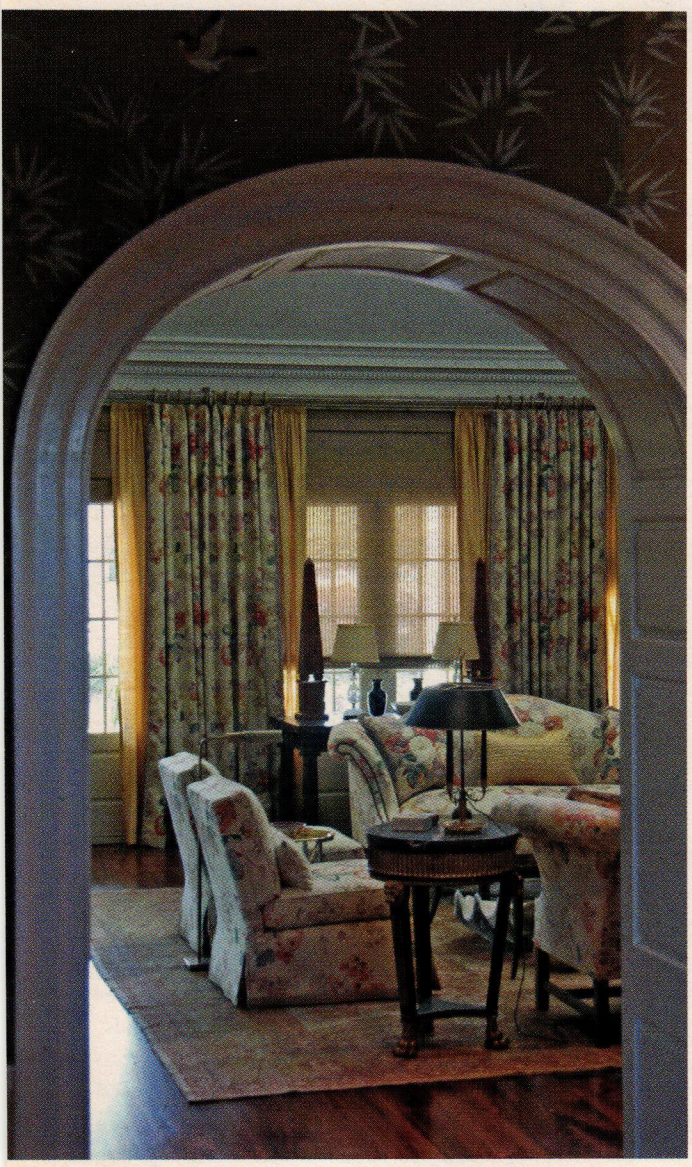
"At the North Bennet Street School we studied Georgian and Federal homes," says Hull. "Coming back to Texas, we had more call for Turn of the Century and period revival styles. You don't see so much Colonial work down here. One reason it was so rewarding was because it allowed me to incorporate great American design with classical details that I had studied so closely in New England."

One of developments to come out of this project was that for the first time, Historic Fort Worth held its designer showcase in a new home. Held every other year, the showcase offers 15 different designers the opportunity to decorate a room in the house. "The traditional design of the home and inspiration from Winterthur brought a cohesive focus that is sometimes lacking in these types of homes," says Hull.

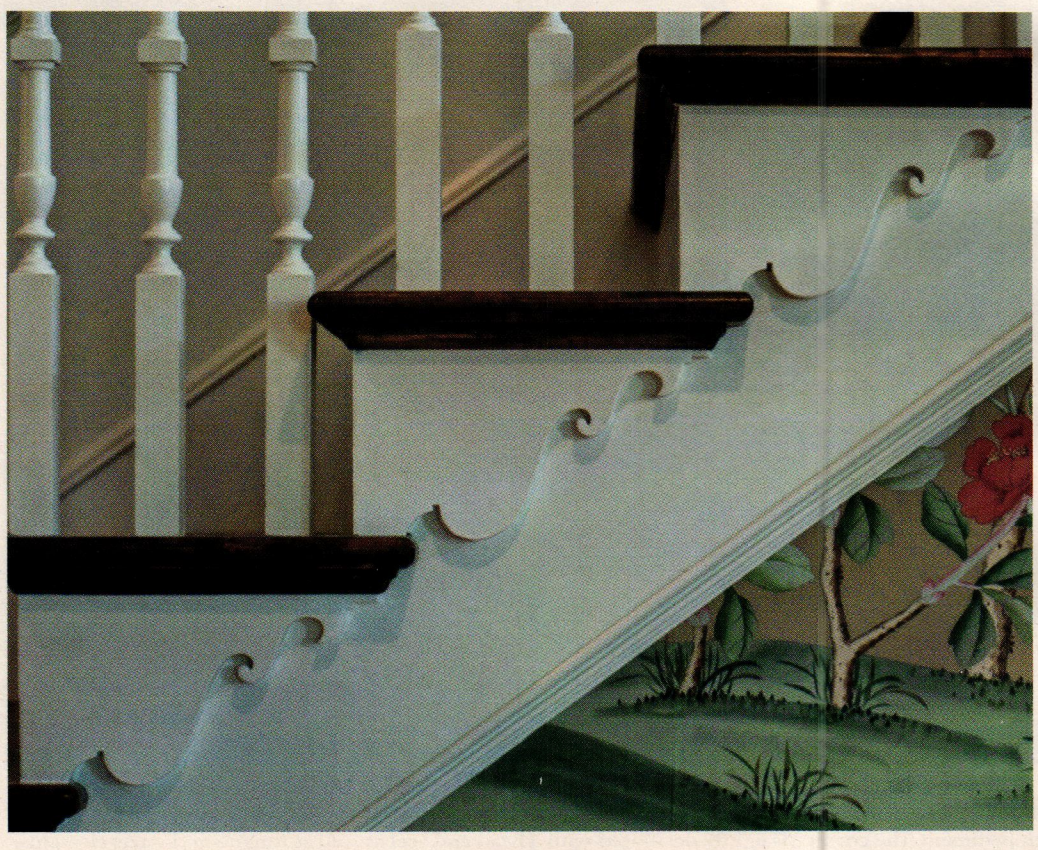
It took 10 months to build the house and it sold quickly to an owner who appreciated its craftsmanship and beauty. "She said she felt like it was designed for her," says Hull.

Hull and John Milner Architects have plans to build other homes but there is nothing specific on the drawing boards at the moment. "It was a very nice collaboration between the builder and the designer," says O'Barr. "Typically we draw a lot of details for the millwork, but in this house, we provided preliminary designs for the rooms and Hull took it from there." ■

WEB ONLY: For additional photographs of this project, go to www.period-homes.com/extras/march09woodwork.htm



Details like this full-paneled arched entryway, which separates the entry from the family room, give the house a sense of age and grace.



Hull searched historic pattern books to find the right balusters and brackets for the stair. It is set off by the hand-painted stork wallpaper that matches the paper from the entry hall at Winterthur.

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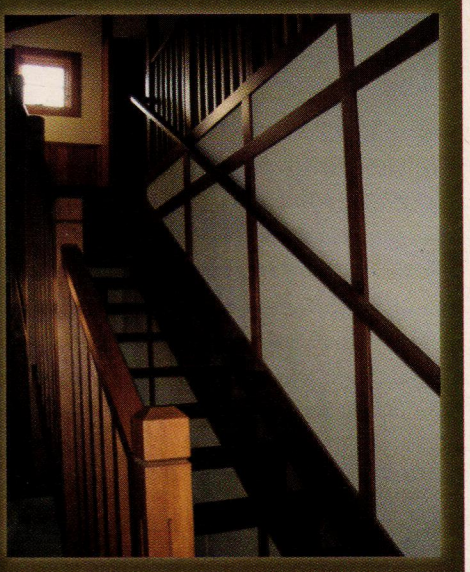
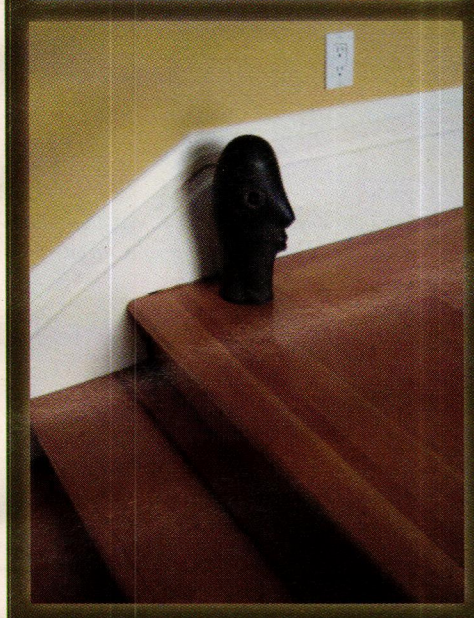

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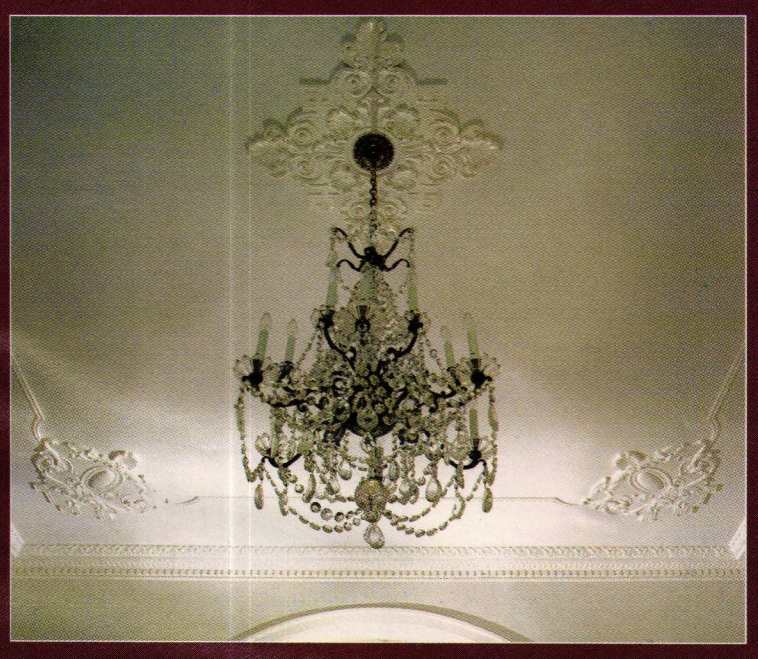

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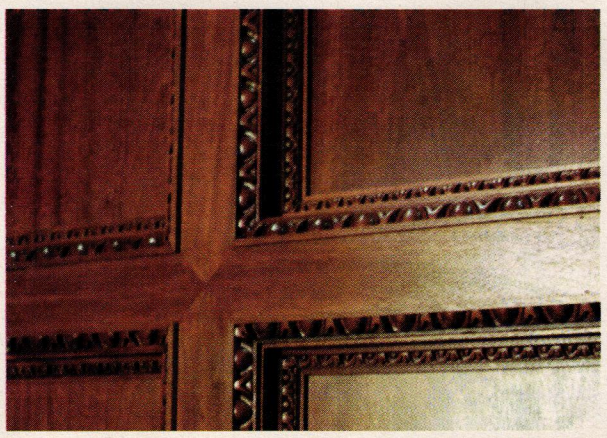

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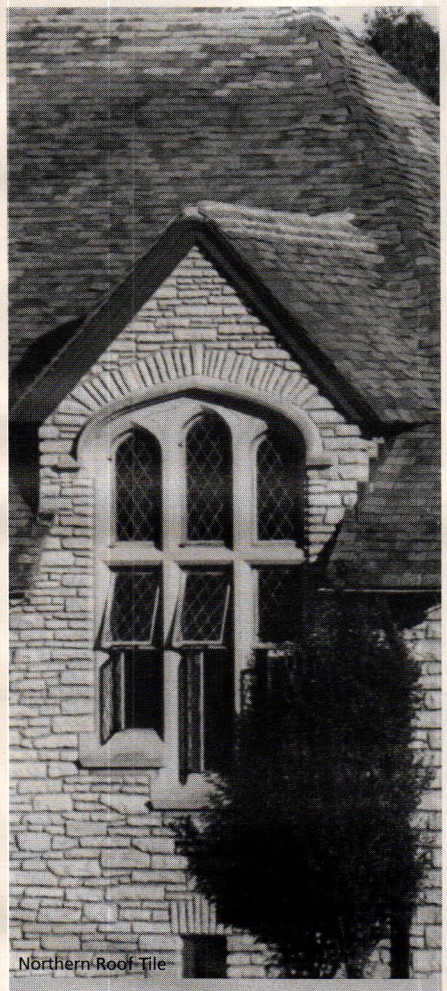

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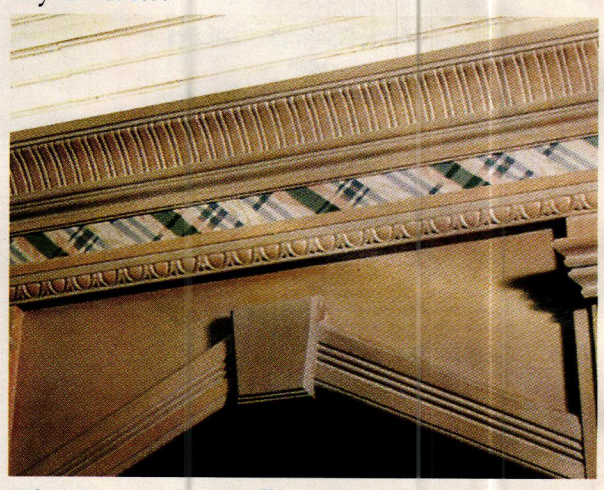

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Going Home

Roots of Home: Our Journey to a New Old House

by Russell Versaci

The Taunton Press, Newtown, CT; 2008

265 pages; hardcover; more than 200 color and b&w images; $45

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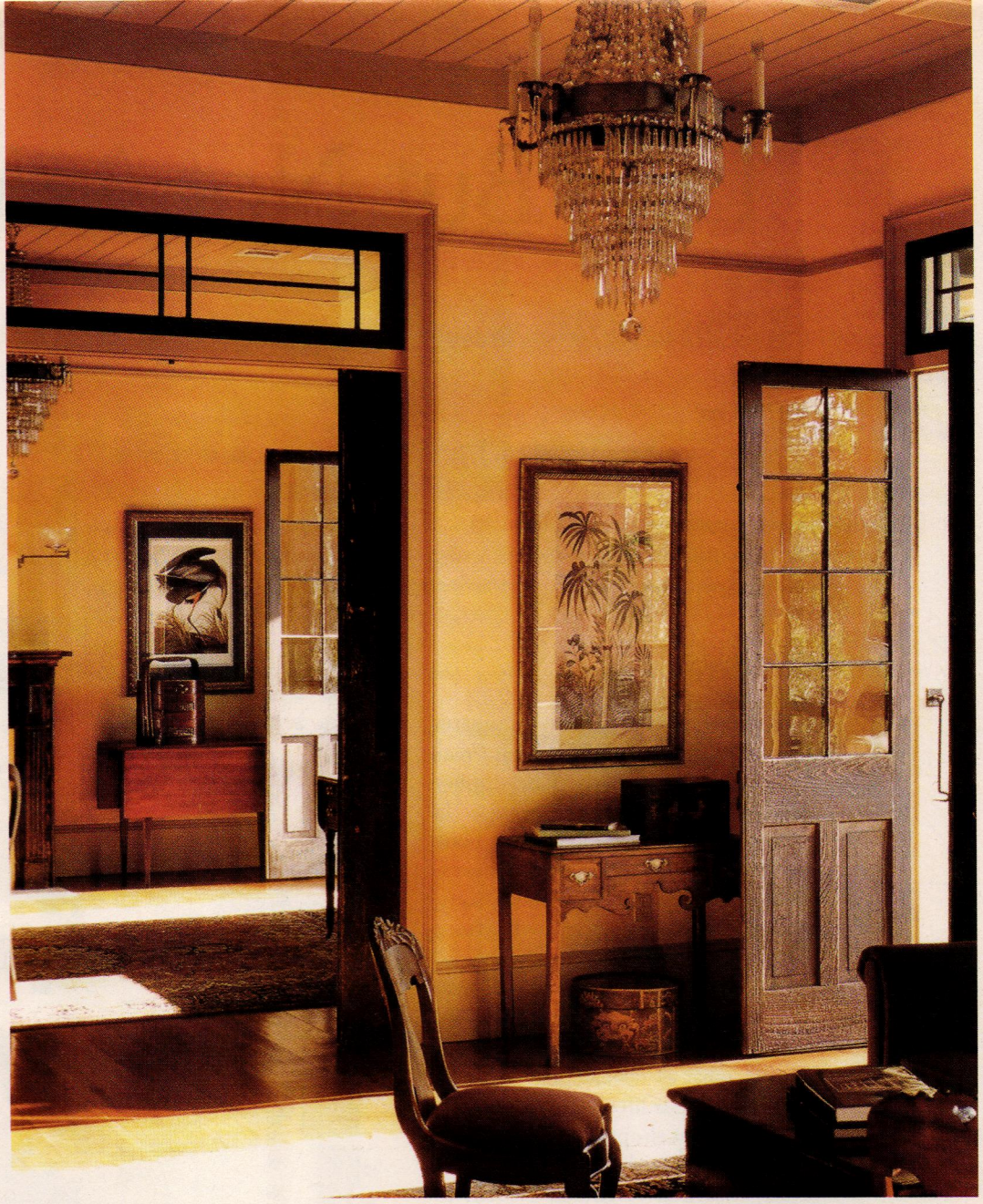
Reviewed by Jacob Albert



A new house in Louisiana by Ron Arnoult captures the high-ceilinged proportions and mellow colors of old Creole Cottages and achieves a patina of age by using salvaged, weathered antique doors.

"Roots" and "home" are both words that evoke powerful feelings of belonging, security and identity. These feelings have attached themselves to traditional house forms. When we think of home many of us think, depending on where we come from, of the New England saltbox, the Creole cottage or the Pennsylvania stone farmhouse, for example. Even if we grew up in a suburban tract house we may still identify with one of the traditional types that the tract house refers to. But the vast majority of suburban houses, even some designed by architects, miss the mark and fall short of the original models. The proportions aren't right; the details are off; and the style may have no connection to the place, its climate or history.

In *Roots of Home: Our Journey to a New Old House*, Russell Versaci demonstrates how to get it right. Principal of Russell Versaci Architecture in Middleburg, VA, and also author of *Creating the New Old House*, Versaci has been a leading advocate of authentic traditional architecture and a guide to how it can be done today. This handsome book will be of interest to architects, their clients and the general reader.

Versaci argues that we can raise the standard of house design today by reconnecting with the traditions of the past. He guides us through a careful study of early American houses and encourages us to emulate them to relearn their pleasing qualities of scale and proportion. Just as regional American styles evolved over time and adapted to changing conditions, houses today, even when rooted in older traditions, can continue to develop to suit modern ways of living.

Versaci's journey in *Roots of Home* traces the origins of familiar American house styles. He shows that the styles of early America were not arbitrary window dressing but were based on traditions brought by the colonists from their mother countries and adapted to the climates and materials they found here. The differences in the colonists' national traditions and in the natural environments in which they settled gave rise to the rich variety of regional styles across America.

The book is organized into sections exploring the Spanish, French, English and Continental (German, Swedish and Dutch) heritage. Within these broad divisions Versaci devotes a chapter to each of ten distinct "cradles of home" American regions: Florida, Southwest Borderlands, Alta California, the St. Lawrence and Mississippi Valleys, the Gulf Coast, Chesapeake Bay, New England, the Carolina Low Country, the Delaware Valley and the Hudson Valley.

The centerpiece of each chapter is a new or newly expanded or remodeled house based on the traditions of the region. These examples range from an expanded Dutch Colonial cottage on the Connecticut River by Donald Rattner to a new hacienda in Texas by Michael Imber and a new St. Augustine style house in Rosemary Beach, FL, by Jason Dunham of Cooper Johnson Smith. The new houses are found in the country, suburb, town and in New Urbanist developments. Versaci's exposition of what was good about traditional house design parallels the New Urbanist analysis of traditional town design.

Versaci also brings to light beautiful work by Colonial Revival architects of the early-20th century. R. Brognard Okie, who developed a synthesis of the Pennsylvania farmhouse and the Cotswold cottage in Bucks County in the 1910s and 1940s, is a particularly delightful revelation. The early to mid 20th-century revivalists, including Okie, Wallace Neff, A. Hays Town, Dwight James Baum and Lewis Edmund Crook, offer inspiration to present-day traditional architects and show how creative they can be designing in a traditional mode.

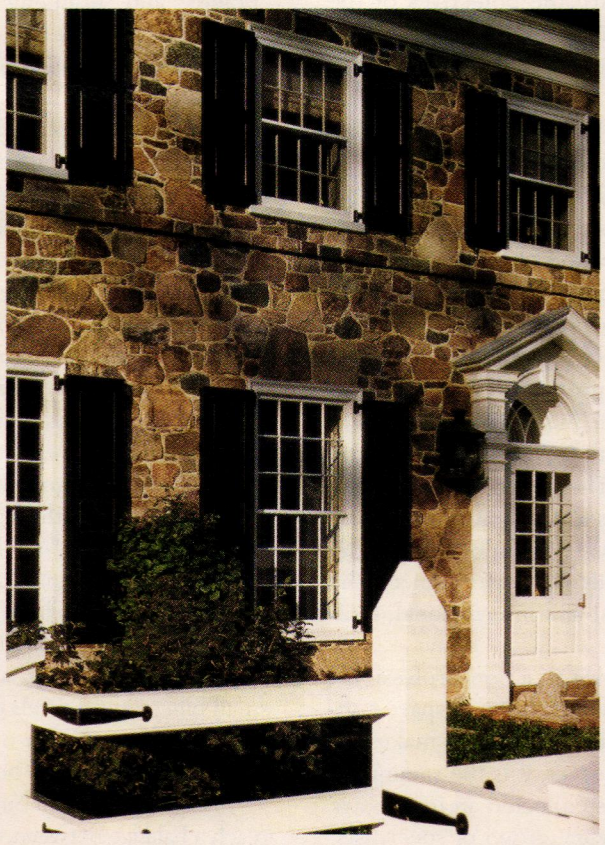
Many of the old houses illustrated are modest, since resources in colonial America were limited. By carefully emulating these early houses, the new ones avoid the bombastic pretentiousness of the "McMansion." In some cases, details and materials that were simple and modest in the past may come at a high price today. But the efficiency and scale of colonial houses seem ever more appropriate in our own time of economic contraction and dwindling energy supplies.

In each chapter, Versaci illustrates the roots of the new work with a well-chosen classic colonial house of the region in a two-page spread labeled "History Preserved." A few of these examples, like the James Pitot house in New Orleans, are famous, but most are lesser known. The chapters are also enlivened by two types of sidebars: "Telling Detail" and "Wordsmith." The former illustrates and describes features that define the styles, such as the "pent roof and eaves" of Pennsylvania farmhouses and the "Monterey balcony" characteristic of Spanish Colonial houses in California, while the latter explains technical terms such as "tapia," a Spanish term for a primitive form of concrete made of lime, sand, oyster shells and water that came to be known as "tabby" along the Florida coast, and "gambrel" – the word for a horse's hind leg, whose bent shape is similar to that of a gambrel roof.

The book is brimming with interesting tidbits. We learn that it was the Swedes, who in their short-lived 17th-century settlement in New Jersey, introduced the log cabin, that primal iconic house form, to America. One group that gets short shrift in this story is Native Americans. We are told that "the history of America began" with the colonial settlements of Spain, France and England. But it can't be denied that American house design did grow primarily from these colonial roots and that the sophisticated ancient pueblos of the Southwest were largely unknown or ignored.

In his search for roots, Versaci focuses on Colonial and Colonial Revival architecture and does not deal with the exuberant but impure efflorescence of the third quarter of the 19th century. He does locate the Modernist California ranch house within the tradition of the Spanish rancho.

After reading *Roots of Home*, one will have a sharpened eye for the features of each regional style, an understanding of where it comes from, and will know what the real thing looks like. In addition, the book fosters an appreciation of how skillful architects today, through careful study of the past, are designing new houses that are as good as the old ones. ■



A new house in Pennsylvania by Peter Zimmerman, unpretentious but refined, is based on an 18th-century melding of old German farmhouses and Georgian details, by way of the early-20th-century Colonial Revival.

Jacob Albert is a principal with Albert, Righter & Tittmann Architects, Inc., of Boston, MA.

Life, But Not As We Know It

Sustainable Urbanism: Urban Design with Nature

by Douglas Farr

John Wiley & Sons, Inc., Hoboken, NJ; 2007

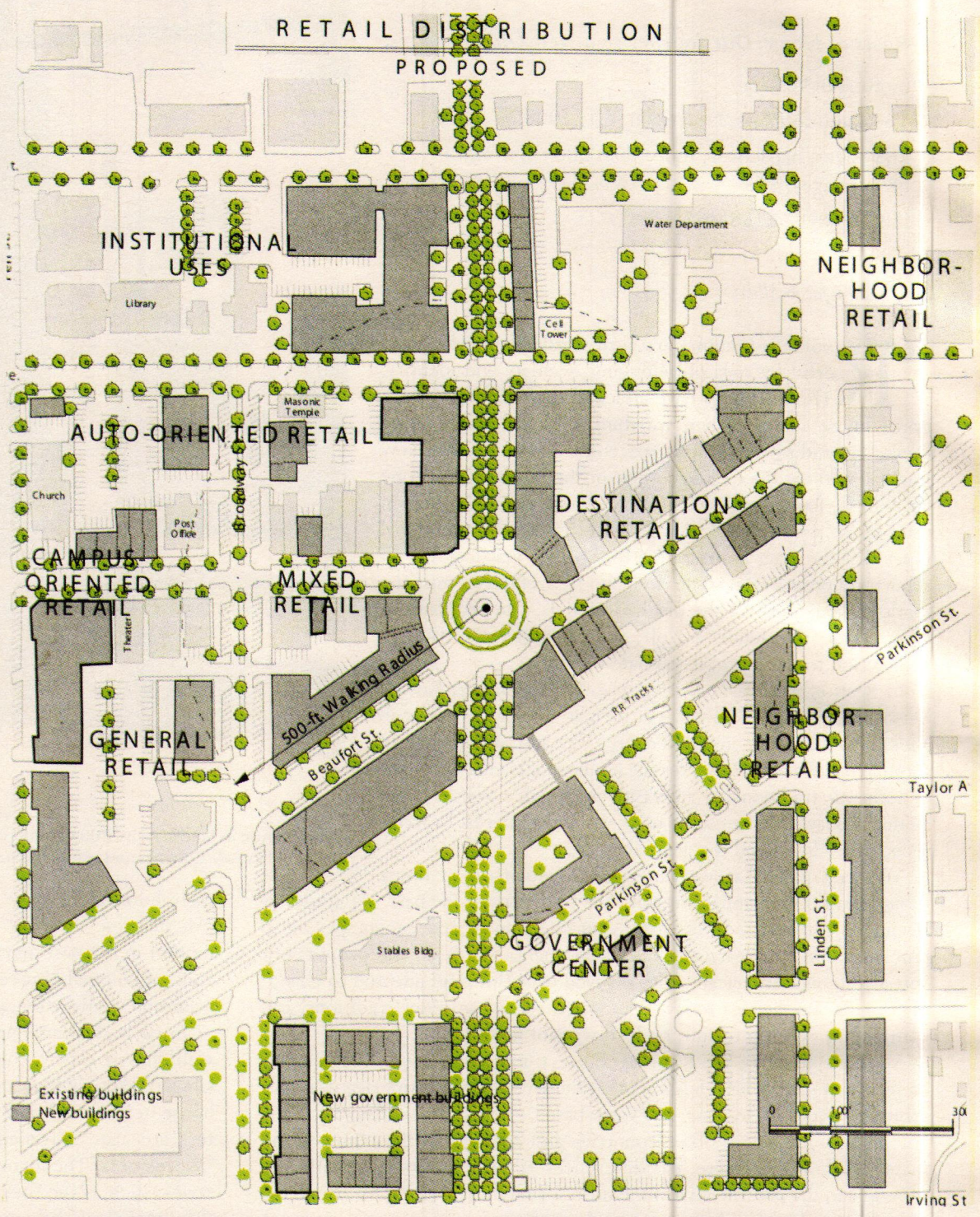
304 pages; hardcover; more than 130 color & b&w illustrations; $75

ISBN 978-0-471-77751-9

Reviewed by Michael Carey

In his foreword, Andres Duany compares Douglas Farr's *Sustainable Urbanism: Urban Design with Nature* with Christopher Alexander's seminal *A Pattern Language*. In common with the earlier work, Farr's book "propounds the full range of elements necessary for a sustainable future," writes Duany, and "designates the human settlement pattern – and not just the dwelling – as the crucial variable in the environmental equation." Farr uses more straightforward and more general language than "human settlement pattern" when defining what is crucial. He uses the word "lifestyle." It is our lifestyle that is unsustainable, he states, not simply our buildings or even our urban and suburban patterns.

While this idea may seem self-evident to many, Farr argues, it has been largely ignored by architects, planners, developers, legislators and even the United States Green Building Council (USGBC) in its Leadership in Energy and Environmental Design (LEED) certification program. LEED has become the standard tool of measurement of a building's sustainability, yet the program inadequately addresses the contexts of the individual building – Farr describes LEED as "building-centric." A LEED Platinum building, the argument goes, in a greenfield, auto-dependent office park is hardly sustainable. Farr notes the development of LEED for Neighborhood Development (which he oversaw for a number of years) and the addition of the word "community" to the USGBC mission as hopeful signs of change.



The Uptown Renewal Project in Normal, IL, was planned by Farr Associates. In 2000, Normal passed an ordinance in its Uptown district requiring all new construction over 7,500 sq.ft. to meet minumum LEED certification standards, becoming the first municipality in the U.S. to pass such an ordinance.

The simple fact, Farr argues, is that sustainability as it relates to building patterns in their broadest and most holistic terms has not been sufficiently well defined and the instruments for the implementation of sustainable building have not yet been developed. These are the objectives of the book. In Farr's somewhat curious words, it is intended to "create a brand, agenda, and standards for an emerging and growing design reform movement."

The book is divided into four parts. The first is "The Case for Sustainable Urbanism," in which Farr sketches the current situation and gives a very brief introduction to the Congress for the New Urbanism (CNU), USGBC and its LEED program. He then sketches the three steps he sees as necessary in establishing sustainable urbanism: the creation of a "branded standard" of sustainability, the dismantling of "petroleum-era" barriers and the mounting of a national campaign to adopt sustainable urbanism.

The second part is "Implementing Sustainable Urbanism," in which Farr and a number of planning and policy specialists provide what is called an "operating system." There are two parts to this: the first identifies the roles of particular decision makers, from local to national levels, and the second describes various steps towards implementation. The third part, "Emerging Thresholds," offers rules of thumb or benchmarks for designing and developing sustainable urbanism in five categories: density, transport, neighborhoods, natural/built world interaction and building performance. The fourth part documents a wide variety of national and international, built and unbuilt case studies.

It is this last section that will be most attractive to a non-professional audience. The breadth of project types is fairly wide, although space concerns limits the depth of coverage, and the variety of site types makes for compelling studies. For design professionals, however, it is the section on benchmarks that will be of greatest use. Farr has collected an impressive set of proposed thresholds from an interdisciplinary group of specialists. This includes Victor Dover and Jason King on "Neighborhood Definition" and Hilary Brown on "High-Performance Infrastructure."

The book's weaknesses can be found in its first part. Here, the irony of making a call for a change in lifestyle – a lifestyle that must be based less on patterns of unsustainable consumption – and putting it in terms of "brands" and "branding" seems lost in the rather hyperbolic language. Issues of rhetoric aside, the most obvious problems of the book are the absence of discussions of racial and economic diversity and affordability. Farr identifies "we" as "the American middle class" on the first page of the first chapter and thereafter seems to ignore "them."

This is a familiar criticism of New Urbanists and rightly so. While the principles of diversity and affordability are written into the CNU's charter, the majority of projects built by that organization's members have fallen far short of meeting them. These aspects of inclusiveness are simply essential to the success of any reform in the way sustainability is conceived and implemented, yet there seems to be a reluctance to engage in a discussion on how they are to become a reality.

There is a balance to be achieved between vision and scale, between how we conceptualize the boundaries of a set of interrelated conditions and how we act to effect change within those boundaries. In the realm of sustainable urbanism, the political, the social, the economic and the racial must all be part of the conceptualization – must all be recognized as interrelated to "lifestyle" or "human settlement patterns."

As for scale, I'm reminded of Wendell Berry's 1990 book, *What Are People For?*, in which he writes: "The question that must be addressed, therefore, is not how to care for the planet, but how to care for each of the planet's millions of human and natural neighborhoods, each of its millions of small pieces and parcels of land, each one of which is in some precious way different from all the others. Our understandable wish to preserve the planet must somehow be reduced to the scale of our competence."

The great value of *Sustainable Urbanism* is that it is a sincere attempt to reach a balance between vision and scale and for that Farr is to be applauded. The book's most useful parts, however, are those that are aimed directly at the scale of our competence. ■

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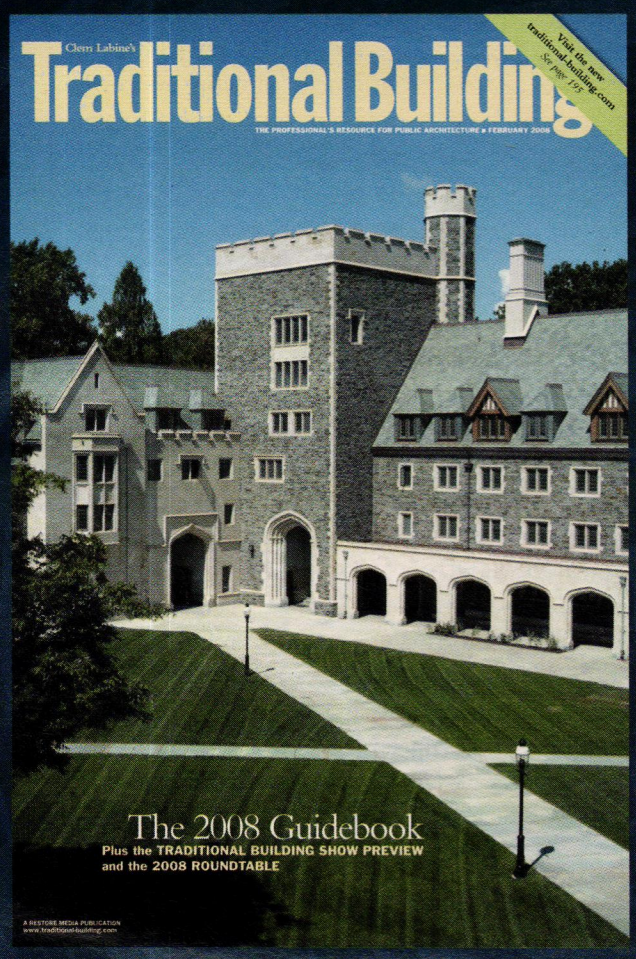

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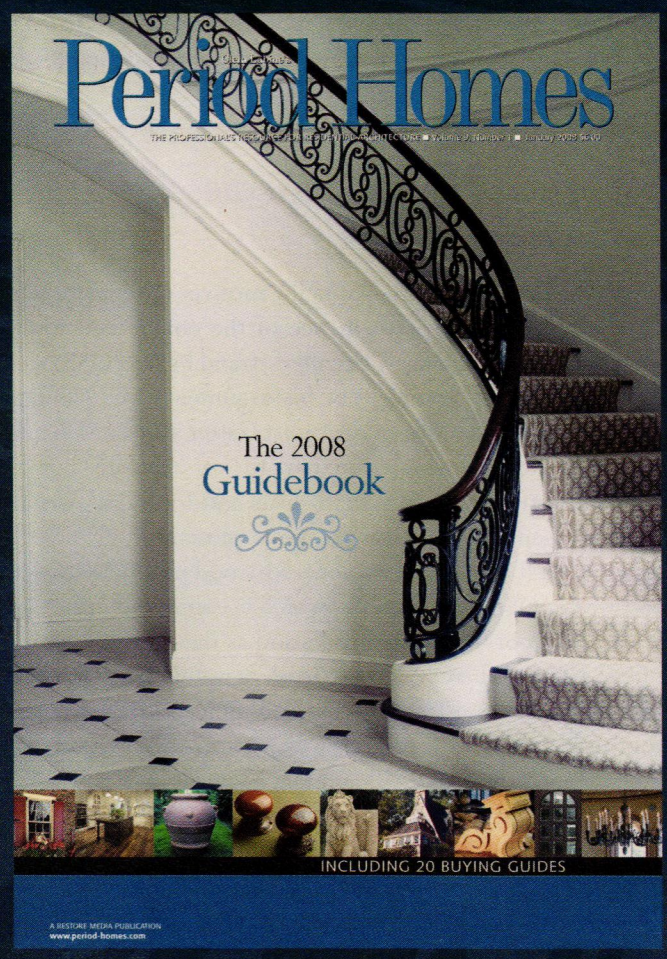

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The Case for Structural Engineered Wood

By Jack Merry

The November commentary titled "Common Sense Green Building" by Michael Connor contained a number of inaccurate and misleading statements in support of a specious argument against the performance and environmental credentials of structural engineered-wood products.

Mr. Connor's argument, paraphrased, begins like this: the rise of engineered wood products over the past few decades was devised by "big lumber" as a way to capitalize on low cost "waste-stream products" while deceiving people into believing engineered wood is green by virtue of conserving timber resources. "We are making building materials from waste products and saving trees, so this is a good thing, is it not?" Mr. Connor asks. "Upon closer inspection," he answers, "another perspective emerges, whereby environmentalists are duped and big lumber smiles all the way to the bank."

Structural engineered-wood products are not made from wood waste. OSB, for example, which is commonly used as a structural sheathing for floors, walls and roofs and as the web of wood I-joists, is made from harvested trees, largely from privately managed and certified forests, and often from fast-growing and underutilized species

The argument then jumps from impugning the motives of "big lumber" to challenging the durability and performance of the engineered-wood products they manufacture, particularly oriented strand board (OSB) and wood I-joists. In hyperbolical summary of his argument, Mr. Connor states: "While the actual service life of an I-joist/rafter can be debated until failures are reported, it would be fair to say that if Thomas Jefferson's Monticello had been built using I-joists and I-rafters, visitors today would be viewing an archeological dig, not a museum."

Let's back up a bit. First, structural engineered-wood products are not made from wood waste. OSB, for example, which is commonly used as a structural sheathing for floors, walls and roofs and as the web of wood I-joists, is made from harvested trees, largely from privately managed and certified forests, and often from fast-growing and underutilized species. As a result, old growth and other forests that we have chosen as a society to preserve are more easily safeguarded, and that's one among many reasons those products are rightly considered environmentally friendly.

The other common categories of structural engineered-wood products – wood I-joists, laminated veneer lumber, laminated strand lumber, oriented strand lumber, glued-laminated (glulam) timber, and the original engineered wood, plywood – also make increasingly efficient use of harvested forest resources. None is made of wood waste or the byproducts of other wood manufacturing processes.

The simple fact is that a leading cause of the research and development of more resource-efficient engineered wood products over the past quarter century has been the mandated decline of national forest harvest levels (down approximately 80 percent since the 1980s), not the attempt to refashion new products from wood waste (most of which is used for cogeneration to power manufacturing facilities). The industry has invested billions of dollars in product research and manufacturing facilities in support of this technology transformation.

Mr. Connor also suggests that because engineered-wood products have a shorter history of use than solid sawn lumber, it cannot be claimed empirically that they have as long a service life as solid sawn lumber. That argument could be used against all product innovation, and sounds surprisingly out of touch in this age of heightened public demand for new ways to achieve sustainability and marketplace demand for improved product performance.

In point of fact, the science and technology underpinning the performance and durability of structural engineered-wood products is exhaustive, well documented and accepted throughout the design, construction, standards and building-code communities. The service history of these products in construction applications – approaching 30 years for OSB, for example, and some 75 years for softwood plywood and glulam – has been outstanding. And there is no empirical evidence, or logical compulsion, to suggest that these products will not last as long in service as dimensional lumber or any other structural product.

This should not be surprising. OSB, for example, is manufactured according to the same performance standards as the softwood plywood that Mr. Connor himself uses in the homes he manufactures. There are three basic criteria for qualifying structural wood panel products under these standards – structural adequacy, dimensional stability and glue bond durability. Performance criteria in each of these categories were established by building code requirements and through tests of panel products with known acceptance in the marketplace. The tests evaluate a panel's ability to perform to the expected and necessary level for the intended end use. A partial list of typical tests includes racking, uniform load, concentrated static load, impact resistance, direct fastener withdrawal, lateral fastener strength and linear expansion.

As is well known, structural engineered-wood products actually improve upon many of the inherent structural advantages of wood. Cross-laminated oriented strand board, like plywood, for example, distributes along-the-grain strength of wood in both panel axes. OSB eliminates the negative impacts of knots and knotholes. And wood I-joists and glulam timber can carry greater loads over longer spans than is possible with solid sawn wood of comparable size.

Citing again the shorter history of some of these products in the marketplace, Mr. Connor states that "no empirical evidence exists to prove or disprove…what proper protections are required" to afford durability and long service life. Common sense is rather clear on this point, however – moisture is the enemy of all wood products, and the same protections that routinely apply to dimensional lumber also apply to engineered wood.

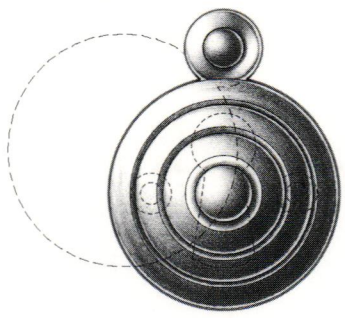
OSB, wood I-joists and other structural engineered-wood products have been used for many years now in tens of millions of homes, apartment buildings, office buildings, schools, churches, warehouses and other structures in all kinds of climates around the world. And their performance record is exemplary. We think Jefferson, something of an inventor himself, would have marveled at the ingenuity of these products.

Some of the more spectacular applications of engineered wood technology are the Kibbe Dome at the University of Idaho, which uses laminated veneer lumber to span the school's indoor football arena; the 1.3- million-sq.ft. Park 277 warehouse complex in Auburn, WA, which utilizes a glulam and OSB panelized roof system; the Village at Germantown, TN, a 500,000-sq.ft. senior living facility that incorporates wood I-joists, OSB and laminated-veneer lumber; and the Tacoma, WA, Dome, where a glulam framing system spans 530 ft. (Many other case studies of the use of engineered wood can be found in the publications section of APA – The Engineered Wood Association's website at www.apawood.org.)

We commend Mr. Connor and others like him who champion the preservation of period house designs and materials. They do our society a service. However, given that he has business interests in opposition to products and house designs that compete with those he sells, it strikes us as disingenuous to be characterizing engineered wood as some kind of plot whereby "environmentalists are duped and big lumber smiles all the way to the bank."

Structural engineered-wood products, in short, represent a significant step forward in the design and construction of green, strong, durable, functional and economical structures. And technology advancements are making those products better all the time. ■

Jack Merry is industry communications director at APA – The Engineered Wood Association, a nonprofit trade association based in Tacoma, WA.



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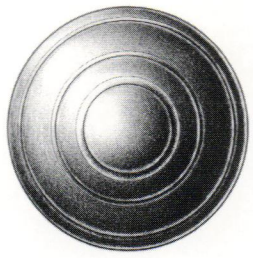
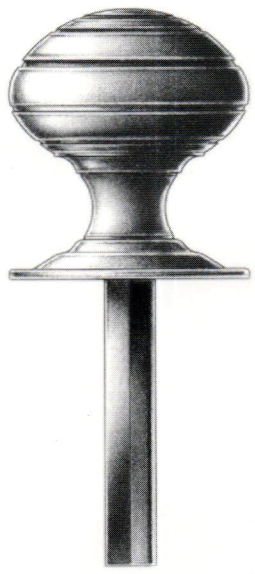
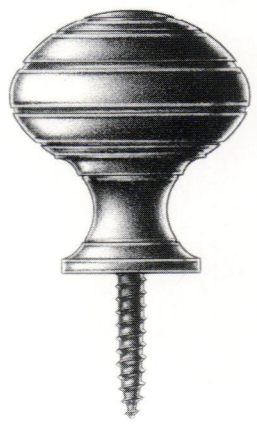




Thumbturn and Rose



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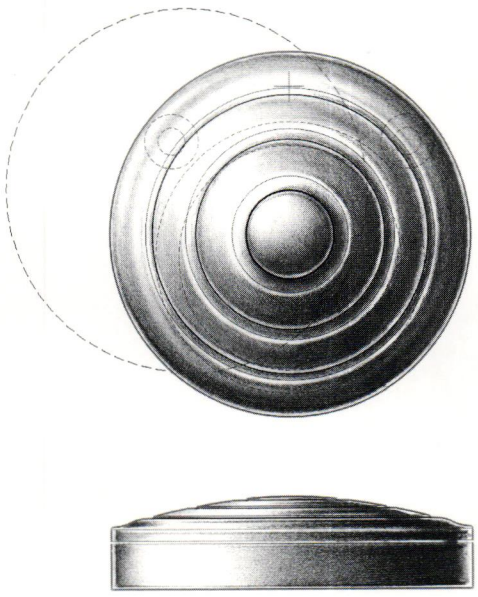

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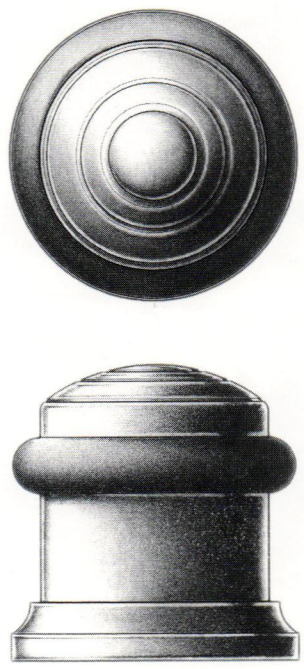

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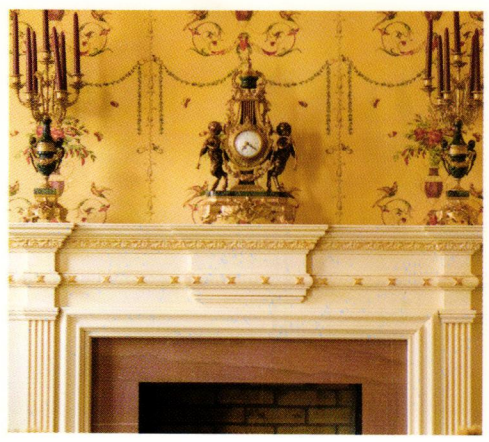

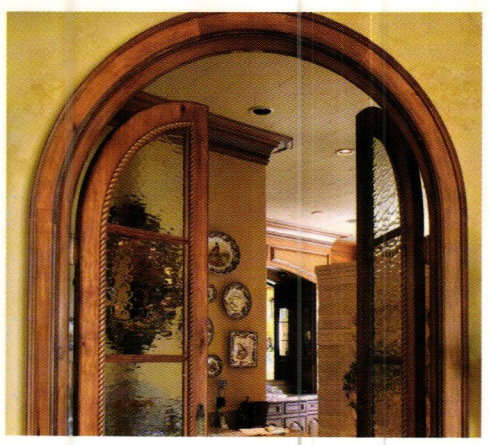

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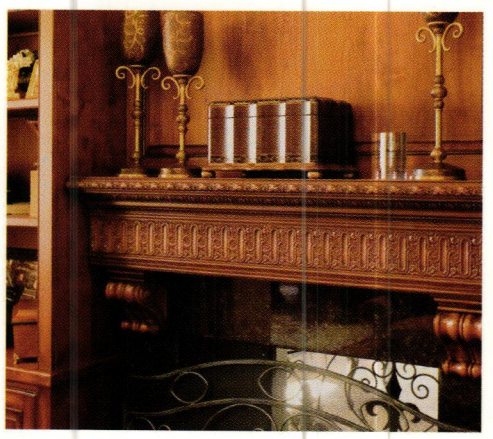

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